

MEMOIRS  
OF THE  
COLOMBO MUSEUM

EDITED BY  
JOSEPH PEARSON, D.Sc., F.L.S.  
DIRECTOR OF THE COLOMBO MUSEUM

SERIES A. No. 1  
BRONZES FROM CEYLON, CHIEFLY  
IN THE COLOMBO MUSEUM

BY  
ANANDA K. COOMARASWAMY, D.Sc.  
FELLOW OF UNIVERSITY COLLEGE, LONDON

WITH TWENTY-EIGHT PLATES

CEYLON  
PRINTED FOR THE COLOMBO MUSEUM

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## PREFACE

THE present Memoir inaugurates a new series of publications which will be issued from the Colombo Museum at irregular intervals, and which will primarily deal with the Collections of the Colombo Museum in as complete a manner as possible.

It is proposed to issue the Memoirs in two series—*A* and *B*, the first dealing with Archaeology, Ethnology and kindred subjects, and the second with Zoology.

It is appropriate that the 'Bronzes', which constitute perhaps the finest Exhibit in the Colombo Museum, should form the subject of the first Memoir, and it is fortunate that such an authority as Dr. Coomaraswamy has written the text.

*January* 19, 1914.

JOSEPH PEARSON,  
DIRECTOR COLOMBO MUSEUM.



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SERIES A. No. 1.—BRONZES.

### ERRATA.

Page 8, line 37	.. For <i>Ganeṣa</i> read <i>Ganeśa</i> .
Page 15 ..	.. For <i>Ganeṣa</i> , in both places, read <i>Ganeśa</i> .
Page 20, line 1	.. (Description of Plate XVII., fig. 46), for <i>holding lotus</i> read <i>holding the gathered folds of the robe</i> .
Page 20, line 5 from bottom	(Description of Plate XXVII., figs. 172, 173), for <i>8.7 cm.</i> read <i>9.1 cm.</i>
Page 21, line 16	.. (Description of Plate XXVIII., fig. 185), for <i>16th century</i> read <i>9th century</i> .
Page 23, line 8 from bottom	For <i>Vaiśrāvana</i> read <i>Vaiśravaṇa</i> .



# CEYLONESE BRONZES CHIEFLY IN THE COLOMBO MUSEUM

## INTRODUCTION

THE present work, in the hundred and sixty-seven figures of Pls. I-XXIV, illustrates all the Ceylonese bronzes, and the one or two Indian examples, in the Colombo Museum collection, together with some specimens on loan. In the twenty-two figures of Pls. XXV-XXVIII are given almost all the old Ceylonese bronzes in the British Museum, the Indian Museum at South Kensington, and the collection of the present writer; these have been added for greater completeness and to facilitate future identifications. It should be understood that, in the title of this monograph, the term bronze is used in a wide sense to include all metal images and minor metal-work. Objects actually made of bronze are by no means the majority; many are in copper or brass, and a few in silver or gold.<sup>1</sup>

It is only within the last few years that the Colombo Museum collection has acquired great importance, and the few objects in English collections have become generally known. From what we now know of ancient metal-work, as well as the stone sculpture in Ceylon, it is clear that from at least the beginning of the Christian era up to the 14th century the development of Ceylonese and Indian art proceeded concurrently and in close relationship; nor is there any Indian area of like size that has yet yielded an equal number of important examples in both stone and metal. Among these are some works—notably the Śaiva Saints, the Hanuman, the Pattinī of the British Museum, the small Avalokiteśvara and Jambhala, and the two feet of Natarāja (figs. 15, 18, 19, 22, 168, 171, 172, 183 and 113)—of spiritual and aesthetic rank nowhere surpassed: while other examples—such as the figures of Pārvati reproduced on Pl. XII and many of the figures of gods and animals on Pls. XXIII, XXIV—are school works with very little feeling. The same is to a considerable extent true of the Ceylon Natarājas, which lack the grace and sensitive modelling of the splendid examples of Madras.

It is usually very difficult to assign an exact date to any of these works. All those from Anurādhapura must be anterior to the 11th century, the majority, perhaps, dating from the 9th or 10th century. Most of those from Polonnāruva may date from the period of Tamil occupation in the 13th century—though it may well be that the actual date of manufacture may be a few centuries earlier. Even in modern temples, it is usual to find images of very different dates closely associated.

The main purpose of this monograph is to illustrate all the most important bronzes in the Museum collection. It will, however, also be useful to add a short introduction dealing with

<sup>1</sup> The name of the metal or alloy given in the description of each specimen was supplied by a Tamil copper-smith. The author is not responsible for these determina-

tions, nor for the references to find-places and Museum Register numbers; though much labour has been expended in identifications.



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## BRONZES FROM CEYLON

the archaeological and aesthetic significance of the specimens. This introduction falls into the following sections :

1. Buddhist bronzes of Anurādhapura, and a few others; also Kandyan Buddhist art, posterior to the 16th century.
2. The Hindū images of Polonnāruva.

## THE BUDDHIST BRONZES

From the 3rd century B.C. Ceylon has remained a treasury of Buddhist tradition and art. It is, indeed, somewhat surprising that the number of small finds from Anurādhapura and Sigiri should not have been greater. There are amongst them, nevertheless, many of importance, archaeologically and as works of art. The figures of Buddha, in particular, though there are some of very great interest, are too few for a satisfactory elucidation of stylistic development.

The most ancient images of **Buddha** are illustrated in figs. 33, 35, 36, 39, and 46, 47, 48. The large bronze from Badulla (fig. 46), and the figure from the Toluville shrine (fig. 47) are exceptionally dignified and monumental. They may be assigned to the 6th century. The Badulla figure, especially in the feeling of the right hand, recalls the finds of 6th-century bronzes from Buddhavāni in the Madras Presidency;<sup>1</sup> while the Toluville images are not unlike the large stone figure from the same site, now preserved in the grounds of the Colombo Museum.<sup>2</sup> The Toluville figures belong, moreover, to the tradition of the great Anurādhapura Buddha<sup>3</sup> (near the Jetavanārāma Dāgaba), which is certainly the greatest work of art in Ceylon, and is not surpassed in India.

The standing **Buddha** (fig. 48), though not without charm, is more awkward in design, and the drapery is not well expressed; it is probably much later than the figures just referred to. But though it is less accomplished than the suave images from Toluville and Badulla, it is in some respects more convincing, and has some reminiscence of one of the primitive and precious dolomite figures on the Ruanveli platform.<sup>4</sup>

A very interesting **Buddha** image is illustrated in fig. 177.<sup>5</sup> The figure by itself might seem to be of the 6th or 7th century, but taking it together with the pedestal, identical in part with that of fig. 176, which is inscribed in 9th-century characters, it may be assigned to the 8th or 9th. The image of fig. 39 is quite a late type, but the *makara-torāṇa* is old; at any rate the two curious seated-figures on the *makara's* tails appear to be of 8th or 9th century fashion.

The existence of a **Mahāyāna** cult in Ceylon is abundantly supported by the discovery of many images of Bodhisattvas and Mahāyāna feminine divinities in Ceylon. It is now obviously more than ever inaccurate to speak of Northern and Southern Buddhism as if these geographical terms connoted a distinction of **Hīnayāna** and **Mahāyāna**.<sup>6</sup>

The first discovery of **Mahāyāna** relics is recorded in the *Sixth Progress Report of the Archaeological Survey of Ceylon* (Colombo, 1896), where a number of inscribed plaques and a few bronzes are described and illustrated. Three of the plaques contain the Buddhist Creed

<sup>1</sup> Sewell, 'Some Buddhist Bronzes . . .', *J. R. A. S.*, 1895, Pl. 4. Cf. also a seated Buddha at Komarika-vala (Vincent Smith, *The Sculpture of Ceylon*, *Journal of Indian Art*, no. 124, fig. 2).

<sup>2</sup> Vincent Smith, *A History of Fine Art in India and Ceylon*, fig. 54.

<sup>3</sup> *Viśākarmā*, Pl. 1.

<sup>4</sup> *Viśākarmā*, Pls. 9, 10.

<sup>5</sup> This figure used to be shown at the Kotahena temple museum.

<sup>6</sup> Cf. L. A. Waddell, 'The Indian Buddhist Cult of Avalokita and his Consort Tārā. . .', *J. R. A. S.*, London, Jan. 1894, p. 51: 'No one has yet realized the vast extent to which Mahāyāna and Tāntrik Buddhist remains cover India; nor sufficiently realized the leading part played by the Mahāyāna in Indian Buddhism during its most popular period.' See also Coomaraswamy, 'Mahāyāna Buddhist Images from Ceylon and Java,' *J. A. R. S.*, London, April 1909; and A. Getty, *The Gods of Northern Buddhism*, 1914.



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(*Ye dharmmā*, &c.), and a confession of faith in Nirvāṇa. These might have belonged to either cult. The remaining plaques are exclusively Mahāyānist, containing prayers to **Śikhi Buddha**, **Kanakamuni** and **Bodhisattvas** (Avalokiteśvara or Akaśagarbha, and Samantabhadra) and to the goddess **Tārā** (*śakti* of Avalokiteśvara). The palaeographic evidence gives for the plaques a 9th-century date. The place of discovery was a small ruined *dāgaba* belonging to the Vijayarāma monastery, where also the Lokapālas and animals of figs. 137-44 were excavated.

A number of actual images of Bodhisattvas have also been recovered. One of the most striking of these is the large bronze **Maitreya**, dug up in 1898 south of the Thūpārāna Dāgaba, near Basawakkulam (fig. 2). All the other **Bodhisattva** figures are sedent, and the majority may be identified as **Avalokiteśvara**. The most beautiful is one of which the place of discovery is not known; it is in my own collection, and has often been illustrated (here, figs. 172, 173). This figure, although quite small, exhibits all the fine qualities which belong to the classic Indian art of the 8th century; it recalls the figure of Śiva in the great relief at the Kailāsa of Elūra. It may be assigned with confidence to the 8th century; and certain other nearly related examples (here, figs. 174, 176) to the 8th and 9th. One of these, in the Nevill collection at the British Museum has a short inscription (apparently reading *saṅgha-dattah*), in characters probably of the first half of the 9th century. It is unfortunate that nothing is recorded of the place of discovery of this and other interesting figures in the British Museum, which form part of the collection acquired from the late Mr. Hugh Nevill. In the Museum they have been neither cleaned nor labelled, but are indiscriminately mixed with other figures of very different age and character; their value would perhaps have been better understood in Ceylon.

Another **Avalokiteśvara** is represented in fig. 175. This image is of special interest, as it represents the Bodhisattva as a mountain god, seated, in fact, on Mt. Potalaka. Hiouen Tsang speaks of this mountain as the special abode of Avalokiteśvara; and this name, signifying the 'Lord who looks down', may also refer to some association of the Bodhisattva with a mountain. I do not know of any other metal (or stone) example in which the mountain is actually represented; but a similar rocky environment is indicated in several miniatures of Avalokiteśvara and Tārā in the Cambridge Nepalese MS. Add. 1643 (Foucher, *Iconographie Bouddhique*, 1900, Pl. VII, 2). One of these is, in fact, labelled as 'Śrī-Potalake Lokanāthah'. The workmanship of the image is considerably coarser than that of the examples illustrated in figs. 172, 174, 176, and seems to be identical in character with that of the Cundā of fig. 178 and the Pattinī of fig. 42. The probable date is 9th or 10th century.

One other Bodhisattva, **Vajrapāṇi** (also = Śakra or Indra) is represented in fig. 185. A comparison of this figure with fig. 176 suggests for it an equal or slightly later date.

Two images of the feminine divinity **Cundā** are illustrated in figs. 176, 179, and two worshipping devatās in figs. 180, 181. No figure of **Tārā** has yet been found in Ceylon.

Numerous Brāhmanical divinities are recognized in Buddhism, and have been represented in Buddhist art from almost the earliest period.<sup>1</sup> Chief amongst these are the **Lokapālas**, or World-Guardians, who as Brāhmanical gods must have been defined and specialized a little before the age of Buddha. In Buddhism they are known as the 'Four Great Kings Gods' (Skt. *Chaturmahārājadeva*) or 'Four Great Kings' (Pali, *Chattaro maharājāno*), or in Ceylon the 'Four

<sup>1</sup> L. A. Waddell, 'Evolution of the Buddhist Cult, its Gods, Images and Art,' *Imperial and Asiatic Quarterly Review*, Jan. 1912. L. A. Waddell, 'The Dhāraṇī Cult...', *Ostasiatische Zeitschrift*, July 1912. H. Beckh, 'Über des Verhältniss Buddhas zu über-ninnlichen Wesenheiten

(Devatās) im Mahāparinibbānasuttam und seine begründung im Yoga,' *Compte Rendu of the International Congress of Orientalists at Athens* (1912), 1913, pp. 101, 102.



## BRONZES FROM CEYLON

Guardian Gods' (Sin. *Satarararan deviyo*). They occupy an important position in all Buddhist legends, even those of the canonical scriptures, and are first represented in Buddhist art at Bharhut, in the 2nd century B.C. Apart from their services to Buddha at the chief crises of his life, the chief function of the *Lokapālas*, in Buddhist mythology, is to protect buildings from the entry of evil spirits from the direction of the quarters under their respective regency.

The Brāhmanical guardians of the four quarters were **Indra** (E.), **Yama** (S.), **Varuṇa** (W.), and **Kuvera** (N.). These had for their vehicles (*vāhana*), elephants.

In Buddhist art the actual King-gods are usually represented by their Regents, **Dhṛtarāṣṭra** (E.), **Virūdhaka** (S.), **Virūpākṣa** (W.), and **Vaiśrāvana** (N.). Figures of these spirits are sculptured at the four entrances of the Bharhut stūpa railing, about 100 B.C. In the *Mahāvamsa*, again, it is mentioned that the relic chamber of the Ruanveli Dāgaba built by Dutta Gāmaṇi (101-77 B.C.) was guarded by the four kings (*Mahāvamsa*, Ch. XXX, v. 89).<sup>1</sup>

The four are also known in Ceylon as **Saman Divya Rāja** (E.), **Skanda** (Kataragama Deviyo) (S.), **Viṣṇu**, or **Vibhiṣana** (W.), and **Ayīyanār**, or sometimes the goddess **Pattinī** (N.).

The full Brāhmanical scheme of ten World-Guardians, viz. those of the four cardinal and four intermediate points and of the zenith and nadir, was also in general use, as is clearly shown by the important series of guardian figures (figs. 130-2 and 136) excavated from the *Topāveva* Dāgaba (10th century). This scheme is likewise recognized in the ritual of the *Netra Maṅgalya* ceremony (consecration of an image at the time of painting or setting the eyes).<sup>2</sup> It is also illustrated in the ceiling painting (18th century) of the *Kelaṇiya Vihāra*. The names of the guardians in this system are as follow: **Indra** (E.), **Agni** (SE.), **Yama** (S.), **Nairṛta** (SW.), **Varuṇa** (W.), **Vāyu** (NW.), **Kuvera** (N.), **Śiva** or **Īśāna** (NE.), and **Brahmā** (zenith) and **Viṣṇu** as **Śeṣa-nāga** (nadir).

The animals elephant, horse, bull, and lion are also associated with the Four Quarters (see figs. 141-4); apparently not as the *vāhana* of the Regents, but as being auspicious and protective against evil spirits. For this association of animals with the four directions, Mr. Bell suggests an analogy with the heavenly lake *Anottata Vila*, from which proceed four rivers issuing from four mouths, respectively of an elephant, horse, lion, and bull.

Besides the sets of figures of the four gods in their capacity of guardians, images of two other Buddhist-Brāhmanical divinities have been found in Ceylon. One of these is a **Jambhala** (**Kuvera**), whose image occurs very frequently in the Indian Buddhist monasteries, though no other example is yet known from Ceylon. The image closely resembles the 'Sinhala dvīpe Jambhalah' of miniature 18 in the Cambridge MS. 1643, reproduced by Foucher.<sup>3</sup> Jambhala as god of wealth and prosperity is associated with a mongoose and pots of money, and is himself cheerful and corpulent. The admirable modelling suggests the 8th century as the most likely date.

A very small four-armed **Gaṇeṣa** is illustrated in fig. 186.

Of Buddhist remains other than images, we have illustrated in figs. 71 and 189 two votive *dāgabas* of the 'Bell' type (*gaṇṭhakara*). The six types of *dāgaba* are described in the *Vaiddiyanta śilpa śāstra*; an extract from this important work is translated by Mr. Parker (*Ancient Ceylon*, p. 336), giving the names and proportionate dimensions of the chief parts of a *dāgaba*. The forms are *gaṇṭhakara* (bell-shaped), *ghaṭakara* (jar-shaped), *bubbulukara* (bubble-shaped), *dhanyakam* (paddy-heap), *padmakara* (lotus-shaped), and *ambala* (nelli-fruit). The parts of a *dāgaba* are as follow: the three-story ornaments (*tun-māl-pesāva*) or ornamental bangles (*pesā-vallala*), being the basal platforms or pediment with lotus-petal mouldings; the

<sup>1</sup> For further details regarding the guardian *Lokapālas*, there may be consulted: Bell, *Sixth Report Archaeological Survey of Ceylon*, Colombo, 1896, p. 16; ditto, 1909, pp. 28-31; and Parker, *Ancient Ceylon*, pp. 291,

632, 633, and 668; in addition to works already cited.

<sup>2</sup> Coomaraswamy, *Medieval Sinhalese Art*, p. 70.

<sup>3</sup> Loc. cit., Pl. XX.



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dome (*geḇa*); the tee (*hatareṣ-koṭuva*); the godling's enclosure (*devatū koṭuva*); the spire (*kota*); the umbrella (*sat* or *chatta*); and the end of the spire (*kota-kerella*).

The *dāgaba* of fig. 71 is of admirable craftsmanship and considerable age; but no exact data are given.

Of other objects, the bronze panel of fig. 90 is particularly interesting. From analogy with Kandyen woodwork and ivory appliqué it may be described as the lower part of a door jamb, originally applied to a wooden basis.

The curious and elegant lion, hook and ring of fig. 188, is probably the suspender or handle of a birdcage.

The aquatic animals of figs. 154-66 are probably votive offerings deposited in water on the occasion of consecration of a tank.

The character of the remaining objects, such as cauldrons, basins, bells, door-handles, &c., is sufficiently evident in the illustrations or accompanying descriptions.

## THE HINDŪ BRONZES

The Śaiva bronzes of Polonnāruva are in all respects very different from the old Buddhist works. They may have been cast in Ceylon, but as a group they belong to the prolific South-Indian school of mediaeval bronzes represented by the Madras *Naṭarājas* and the Tanjore *Śiva*.<sup>1</sup> The subjects include *Śiva* and *Pārvatī*, with Nandi, images of the Śaiva saints, the Sun-god, and one or two figures of Kṛṣṇa. They probably mark one of the periods of Tamil occupation of Polonnāruva, though the possibility is by no means excluded that Śiva Devāles flourished contemporaneously with the Buddhist viḥāras without conflict.

The most striking forms are those of the *Naṭarājas*, of which the example illustrated here in figs. 1 and 4 is unusually perfectly preserved. Śiva is here represented as Cosmic Dancer. He is four-armed, and has flowery-braided locks ending in tight curls, and whirling in the dance. On the proper right side, in the flying hair, is a figure of Gaṅgā (represented as a *nāginī*), on the left a cobra and the crescent moon. The head-dress contains a skull and terminates in a fan of Cassia leaves; a pearl fillet encircles the forehead; a man's earring is worn on the proper side, a woman's on the left. Of the four hands the rear right holds a drum (*uḍḍukkai*), the rear left a flame in a dish; the front right is in *abhaya mudrā* ('do not fear'), the front left hand points to the lifted foot. Amongst the many ornaments are small bells tied round the calf of the leg, as morris-dancers wear them. The whole figure is enclosed in a fiery arch (*tiruvāṣi*), arising from the mouths of a pair of addorsed *makaras*, established on a lotus pedestal (*padmāsana*).

A legend is told in explanation of this dance (in the Periya Purāṇam), as follows:

In the forest of Tāragam there dwelt multitudes of heretical rishis, followers of the Mimāṃsa. Śiva proceeded there to confute them, accompanied by Viṣṇu disguised as a beautiful woman, and by Viṣṇu's servant Āti-Śeṣan, the nāga Anantā. The rishis were at first led to dispute amongst themselves, but their anger was soon directed against Śiva, and they endeavoured to destroy Him by means of incantations. A fierce tiger was produced in the magic fires, and rushed upon Him; but he seized it in his hands, and stripped off its skin with the nail of his little finger, and wrapped it himself about as a garment. The sages renewed their offerings, and produced a monstrous serpent, which Śiva took in his hands and wreathed about his neck like a garland. Then He began to dance; but there rushed upon Him a last monster in the shape of a malignant dwarf, Muyalaka. Upon him the God pressed the tip of his foot, and broke the creature's back, so that it writhed upon the ground; then He resumed the dance, beheld of gods and rishis. On this occasion Āti-Śeṣan obtained the boon to behold the dance again in Tillai, sacred Chitambaram—the centre of the Universe (that is, as we shall see below, in one's own heart).

<sup>1</sup> *Viśvakarmā*, Pl. 28.



## BRONZES FROM CEYLON

More significant than the details of this legend, are the interpretations constantly referred to in the Śaiva hymns. The dance, called Nadānta, represents the movement of energy within the universe: it is Śiva's 'Five-Activities', Creation, Preservation, Destruction, Embodiment, and Release. The drum is for Creation (through sound, which, for the Hindūs, has always a moulding force on the material environment), the flame for Destruction (by Fire). The dwarf is Illusion, Plural Perception, the fetters of Time, Space and Causality, the sense of Egoity, in general, *avidyā*.<sup>1</sup> The flaming *tiruvāsi* circle represents awakened matter (Nature), vibrant in response to the informing energy which touches its bounds above and below and on either side. The whole conception further implies the well-known myth of the days and nights of Brahmā—reconciliation of time and eternity by repeated phase-alternations of manifestation and withdrawal.<sup>2</sup>

This plastic type more than any other expresses the unity of the human consciousness, for it represents equally religion, science, and art. This unity has illumined the imagination of the philosophers of many races; but the Indian Natarāja may well be claimed as the clearest, most logical, and impassioned statement of the conception of life as an eternal Becoming, to which any plastic art has attained. The execution of individual works, none the less, varies in excellence; and notwithstanding the great interest and fine preservation of the Polonnāruva examples, they are inferior as works of art to the best of the Buddhist images, the best images of Śaiva saints in Ceylon, and to the two splendid Natarājas in the Madras Museum. Owing to a certain heaviness and lack of perfect fluidity, it can scarcely be said that the Natarāja of fig. 1 perfectly renders the thought which it is intended to symbolize; and though the examples of figs. 2 and 6 have more inspiration, they lack the perfect serenity and balance, as well as the perfection of modelling, of the best Madras figure. No higher praise can be given to that splendid work, than is implied in saying that it does fully and adequately express those deep theories of life from which it derives its inspiration.

The detailed description above given, covering fig. 1, applies equally to figs. 2, 6, &c., with only the necessary modification of detail indicated in the description of the Plates.

Śiva is represented in many other aspects. One of these, illustrated in fig. 8, according to Mr. Arunachalam (*Spolia Zeylanica*, vol. vi, p. 67), represents the evening dance of Śiva, called *sandhya-nṛtta*. A description of this dance is given in *Śiva Pradoṣa Stōtra*, and it is also referred to in the invocation preceding the *Kathā Sarit Sāgara*. It may be noticed that in this figure the arms are divided only from the elbow, a rather awkward arrangement, which appears also in a beautiful figure from Tanjore (*Selected Examples of Indian Art*, Pl. XXVII, and *Arts and Crafts of India and Ceylon*, fig. 50). It is possible this special motif may be referable to some particular local or temporary style. As pointed out by Mr. Arunachalam (loc. cit., p. 67), this figure of Śiva was probably associated with a figure of Pārvatī, and a bull (perhaps the actual Nandi of fig. 109; the Pārvatī of fig. 26 suggested by Mr. Arunachalam does not appear suitable. Figs. 8 and 23 are perhaps by one and the same artist).

There remain a number of standing or seated figures of Śiva, accompanied by his Śakti, Pārvatī, and several separate figures of Śakti.

The Śakti of Śiva is the Mother of the Universe, as He its father: She is at once his Energy and Grace. 'Let me set upon my head,' says St. Arunandi, 'the gracious feet of this Our Mother, who cuts the fetters of rebirth and is seated with Our Father in the hearts of the Freed.' It is only through and with Śakti, who is part of himself, indeed, that Śiva operates in the universe; Śiva and Śakti are the sun and its radiance.

<sup>1</sup> It should be observed, at the same time, that the trampled figures of Indian sculpture have usually the same attributes as the God, and thus appear to represent rather Time-bound phases (*āṁśa*) of the God, than anything

like a devil. In no case can the dwarf figure be identified with Yama.

<sup>2</sup> For more detailed discussion see *Siddhānta Dipikā*, xiii, 1 (July 1912).



## INTRODUCTION

11

Next to the figures of Śiva and Pārvatī come those of the Śaiva saints, of whom the Polonnāruva series affords examples unique in craftsmanship and variety. The actual figures must be associated in date with those of the god, but will be considered here in the order of date of the saints they represent. The four chief Tamil saints and psalmists are **Mānikka Vāṇagar**, **Tiru-jñāna-sambandha Svāmi**, **Appar Svāmi** and **Sundara Mūrti Svāmi**, all four being represented amongst the Polonnāruva bronzes.

**Mānikka Vāṇagar** was the Prime Minister of a king of Madurā, and lived about 100 A.D.;<sup>1</sup> at any rate, not later than the 4th century.<sup>2</sup> The chief events in his life were the call to apostleship, when he abandoned the life of a citizen, and the subsequent composition of the spiritual hymns called collectively the Tiruvāṇagam. In the bronze shown in fig. 19 he is represented as reciting from a palm-leaf manuscript of his songs.

**Tiru-jñāna-sambandha Svāmi** is, next to Mānikka Vāṇagar, the most popular of the Tamil rishis. 'There is scarcely a Śaiva temple in the Tamil country where his image is not daily worshipped.'<sup>3</sup> At the age of three, while his father was bathing, he was left alone on the ghat (at Shikali, in the Tanjore district); in response to his cry, the goddess of the place appeared and gave him a cup of her own milk. When the father returned, the baby pointed to the direction in which the goddess had vanished, and uttered a hymn, which now stands first in the great collection called Devāram. He became a wandering preacher, and a great opponent of the Buddhists; he re-established the Śaiva faith in Madurā. On the day of his wedding, he, with his bride and all the guests, was translated bodily to heaven. Opinions about his date have varied widely; there is little doubt that he lived a century or two later than Mānikka Vāṇagar, and not later than the beginning of the 7th century A.D.<sup>4</sup>

Tiru-jñāna-sambandha Svāmi is represented amongst the Polonnāruva bronzes by the image illustrated in fig. 20, as a child, holding in his hands the castanets which were given to him by Śiva himself. There exists, however, a much finer example in the collection of Lord Amptill.<sup>5</sup>

**Appar Svāmi**, or **Tiru-nā-vukkarasu** was the elder contemporary of Tiru-jñāna-sambandha, and a convert from Buddhism. He was accustomed to wander from temple to temple, performing the humble service of weeding the courtyards. In the two images from Polonnāruva (figs. 21, 22), he is represented in an attitude of devotion, holding the hoe with which he was accustomed to remove the weeds. This identification is at any rate certain for fig. 22, if perhaps a little doubtful in the case of fig. 21.

The fourth of the great Tamil psalmists is **Sundara Mūrti Svāmi**, represented amongst the Polonnāruva bronzes by the two images illustrated in figs. 15, 16, and 17. His date is about the 8th century; his birthplace Tiruvarūr, near Negapatam. His story is as follows: On the occasion of his marriage, Śiva, 'though He has neither form, nor city, nor name, yet for sake of saving human souls, took name and form as an aged Brāhman, and came from Kailās to bar the way' of the wedding procession. Holding up a piece of written palm-leaf, he claimed the boy as a family slave. The document proved to be a copy of an original in the handwriting of the boy's grandfather, binding himself and his descendants for ever. It was agreed that the marriage must be stopped, and the boy must follow the Brāhman as his slave. 'Follow me', He said, and led the way to a Śaiva temple, and there disappeared. Then He appeared in a glorious vision, accompanied by Pārvatī and Nandī, and Sundara Mūrti Svāmi, as he was afterwards known, feeling like a 'rootless tree', worshipped his master in ecstasy, and in obedience to the Lord's command, composed his first hymn. In images, Sundara Mūrti

<sup>1</sup> P. Arunachalam, loc. cit.

<sup>2</sup> K. G. Seshu Aiyar, *Tamilian Antiquary*, no. 4, p. 54, endorsed by the Rev. G. U. Pope, who had previously suggested the 7th or 8th century.

<sup>3</sup> Sundaram Pillai, *Tamilian Antiquary*, no. 3, p. 4.

<sup>4</sup> Sundaram Pillai, loc. cit., p. 60; Mr. Arunachalam says about 500 A.D.

<sup>5</sup> Illustrated in Pl. IV of 'Eleven Plates' (of Indian Sculpture).



## BRONZES FROM CEYLON

Svāmi is represented as a youth in bridal dress, at the moment of his illumination, when he realized Whose were the bonds that bound him. The best of the two images here illustrated (figs. 15, 16) has a touching quality of suddenly arrested movement and breathless wonder, and is one of the most remarkable works of all Indian art.

One other figure (fig. 18) of a saint offering flowers, most probably represents **Chand-eśvara**, a young Brāhman cowherd and devotee of Śiva, whose story is related in the *Periya Purāṇam* (vol. i, pp. 512-38); or possibly **Vyāghrapāda**, a Brāhman boy-devotee of Śiva, the Patron saint of Tiger-Town (Tiru-puli-ūr), who spent his days in offering the most beautiful flowers to Śiva, and was given six eyes and the feet of a tiger to enable him to find more and more perfect flowers to offer. Vyāghrapāda's story is related in the *Koyil Purāṇam*. These saints are much older than the apostles and psalmists above spoken of. The inscription, in a mixed Sinhalese and Grantha dialect, reads . . . *pati ṛṣabha vaṁse*, the first letter being undecipherable: the whole constitutes an honorific title.

Apart from the foregoing Śaiva figures, we find amongst the Polonnāruva bronzes a noteworthy and dignified image of Sūrya Deva, the sun-god; and a very good example of a dancing Kṛṣṇa. It is to be hoped that more discoveries of Vaiṣṇava images may yet be made.

In another series of images (figs. 42, 43, 171, 184), from not very definitely specified localities in Ceylon, we have remains of the cult of **Pattinī**. Pattinī is a South Indian goddess, representing the apotheosis of Kannakī, wife of Kovilan or Pālaṅga, a goldsmith unjustly accused of stealing the anklet of the Queen of Madurā. Her curse upon the king and people by whom he was punished destroyed the city of Madurā. She was subsequently canonized, and is regarded as a manifestation of Śakti; her special attributes are the jewelled anklets and the mango. She is a goddess of chastity, and controller of diseases such as small-pox, measles, and cattle murrain. According to the Sinhalese *Rājāvaliya* and current tradition, Gaja Bāhu (2nd century A.D.), in the course of his successful invasion of Southern India, brought away the sacred anklets from Madurā and established the worship of the goddess in Ceylon, where she has remained to this day the central figure of an elaborate and varied cult, which includes the national game of *ankeliya* and the rites of fire-walking.

The identification of the images here illustrated, as well as of the beautiful wooden figure of the Nikaveva cave,<sup>1</sup> appears to rest only on tradition; though it is not necessary to cast doubt upon it, any more detailed description of her images would be a welcome addition to our knowledge. One of the figures, the large British Museum bronze, is a most striking work; the face strong and thoughtful, and the modelling of the body and limbs most admirable, though the narrowing of the waist is carried beyond modern taste. It is very difficult to date such a work with any accuracy; it cannot be earlier than the 6th or later than the 12th century, and I should be inclined to suggest the 7th or 8th as most likely.

Another Hindū divinity of great importance in Ceylon is **Kataragama Deviyo**, or Kārttikeyya, who is to be identified with Skanda Kumāra, the son of Śiva and god of war. His shrine at Kataragama in the South Central Province is still the scene of an important annual pilgrimage. In fig. 34, Kattaragama Deviyo is represented, as Kārttikeyya in India, with six heads and twelve arms, but the arrangement of the heads and arms is awkward and unusual.

Finally, we have to refer to the fine image of **Hanuman** now in the Indian Museum at South Kensington, to which it was presented by the late William Morris. In age this may be associated with the bronzes from Polonnāruva (10th-13th century). I know no representation of the monkey-god more impressive than this, or more pathetic in its combination of human or divine intelligence and affection, with an animal nature.

<sup>1</sup> Parker, *Ancient Ceylon*, fig. 272. Further details of the cult and history of Pattinī will be found in Parker, *Ancient Ceylon*, pp. 631 ff.; C. J. R. Le Mesurier,

*J. C. B. R. A. S.*, vol. viii, no. 24, 1884; and V. Kanakasābhai, *The Tamils Eighteen Hundred Years Ago*, p. 5.



# LIST OF HINDŪ FIGURES ILLUSTRATED

## ŚIVA

(1) **Naṭarāja.** Śiva is four-armed, and dances within a *tiruvāsi* arising from the mouths of two *makaras*. One foot is raised, the other rests on a dwarf asura. In one right hand a drum (*ḍamaru*), and in one left hand fire; the second right hand in *abhaya mudrā*, the second left pointing to the legged foot. In the head-dress a skull, and in the whirling braids *nāgas* and a figure of Gaṅgā. For explanation of the symbols see above, page 8.

Polonnāruva, Śiva Devāle, No. 1 : 10th-13th century. Copper. Height 90.4 cm.

*Museum Administration Report*, 1908, No. 1; *Archaeological Survey Ceylon Annual Report*, 1907 (1911), Plate XXI; Vincent Smith, *History of Fine Art in India and Ceylon*, Plate LI. Colombo Museum register No. 13. 88. 283.

**Plate I, fig. 1, and Plate III, fig. 4.**

(2) **Naṭarāja:** as fig. 1, but without *tiruvāsi*.

Polonnāruva, Śiva Devāle, No. 1 : 10th-13th century. Copper. Height 64.5 cm.

*Museum Administration Report*, 1908, No. 15; *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XVII; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 188. Colombo Museum register No. 13. 89. 283.

**Plate II, fig. 2, and Plate III, fig. 5.**

(3) **Naṭarāja:** as fig. 1, but without *tiruvāsi* or braided locks.

Polonnāruva, Śiva Devāle, No. 5 : 10th-13th century. Copper. Height 61.5 cm.

*Museum Administration Report*, 1908, No. 24; *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XVII. Colombo Museum register No. 13. 19. 284.

**Plate IV, figs. 6 and 7.**

(4) **Naṭarājas:** as fig. 1.

Polonnāruva, 10th-13th century. Copper. Height 46.2 cm.

*Museum Administration Report*, 1908, No. 1-08. Colombo Museum register No. 13. 106. 287.

**Plate XI, fig. 24.**

(5) **Naṭarāja:** with *tiruvāsi* in the form of a *makara toraṇa*. Purchased in Colombo for the Indian Museum, Calcutta. Has a more definitely Sinhalese character than any of those found at Polonnāruva.

Probably before 14th century. Copper. Height 90.5 cm.

**Plate XVI, fig. 45.**

(6) Whirling braided hair with figures representing Gaṅgā and a Nāga, originally part of an image of Naṭarāja (cf. fig. 1).

Polonnāruva, 10th-12th century. Copper. Length 59 cm.

*Museum Administration Report*, 1908, No. 11. Colombo Museum register No. 13. 124. 290.

**Plate XVIII, fig. 53.**



## BRONZES FROM CEYLON

(7) Feet, probably from a figure of Naṭarāja.

Anurādhapura, Paṅkuliya monastery, 8th-9th century. Copper. Height 8 cm. and 10 cm. Nos. 62, 63. Bell, *Seventh Progress Report Archaeological Survey Ceylon*, 1896, p. 74 and Plate XVII. Colombo Museum register Nos. 13. 189. 297 and 13. 190. 297.

Plate XXII, fig. 113.

(8) Śiva: with skull in head-dress, four-armed, with axe and deer, in half-dancing pose. The arms dichotomize from the elbow, as in the Tanjore example (Coomaraswamy, *Selected Examples of Indian Art*, Plate XXVII, and *Viśvakarmā*, Plate XXVIII).

Polonnāruva, Śiva Devāle, No. 5: 10th-13th century. Copper. Height 67 cm.

*Museum Administration Report*, 1908, No. 12; *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XIX; Coomaraswamy, *Selected Examples of Indian Art*, Plate XXVIII; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 189; *Viśvakarmā*, Plate XXIX. Colombo Museum register No. 13. 92. 284.

Plate V, fig. 8.

## ŚIVA and PĀRVATĪ

(1) Śiva and Pārvatī, seated: Śiva with crescent moon and cobra in head-dress, four-armed, two hands holding axe and deer, others in *abhaya* and *vitarka mudrā*; Pārvatī holding blue lotus-bud in right hand, her left hand in *vara mudrā*.

Polonnāruva, Śiva Devāle, No. 1: 10th-13th century. Copper. Heights 60.3 and 51 cm.

*Museum Administration Report*, 1908, No. 2. Colombo Museum register No. 13. 90. 284.

Plate II, fig. 3.

(2) Śiva and Pārvatī: standing figures similar to the seated images of fig. 3, but contained within a *tiruvāsi*.

Polonnāruva, Śiva Devāle, No. 1: 10th-13th century. Copper. Height 47 cm.

*Museum Administration Report*, 1908, No. 5; *Archaeological Survey Ceylon Annual Report*, 1907 (1911), Plate XXI. Colombo Museum register No. 13. 94. 284.

Plate VI, fig. 10.

## PĀRVATĪ

(1) Pārvatī.

Polonnāruva, Śiva Devāle, No. 5: 10th-13th century. Copper. Height 51.2 cm.

Should be associated with the Śiva of fig. 8, as in *Archaeological Survey Ceylon Annual Report* for 1908 (1913), Plate XIX; *Museum Administration Report*, 1908, No. 20; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 192. Colombo Museum register No. 13. 104. 286. Cf. fig. 12.

Plate X, fig. 23.

(2) Pārvatī.

Polonnāruva, Śiva Devāle, No. 3: 10th-13th century. Copper. Height 63.6 cm.

*Museum Administration Report*, 1908, No. 23. Colombo Museum register No. 13. 108. 287.

Plate XI, fig. 26.

(3) Pārvatī.

Polonnāruva, Śiva Devāle, No. 5: 10th-13th century.

*Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XVII. Colombo Museum register No. 13. 109. 287.

Plate XII, fig. 27.



## LIST OF HINDŪ FIGURES ILLUSTRATED

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## (4) Pārvatī.

Polonnāruva, Śiva Devāle, 10th–13th century.  
Colombo Museum register No. 13. 110. 287.

Plate XII, fig. 28.

## (5) Pārvatī.

Polonnāruva, Śiva Devāle, 10th–13th century.  
Colombo Museum register No. 13. 111 A. 288.

Plate XII, fig. 29.

## (6) Pārvatī.

Polonnāruva, Śiva Devāle, No. 1 : 10th–13th century. Copper. Height 78.7 cm.  
*Museum Administration Report*, 1908, No. 3. Colombo Museum register No. 13.  
111 B. 288.

Plate XIII, figs. 30, 31, 32.

## (7) Śakti, probably Pārvatī.

Polonnāruva, 10th–13th century. Copper. Height 31 cm.  
*Museum Administration Report*, 1909, No. 3–08. Colombo Museum register No. 13.  
206. 299.

Plate XXIII, fig. 129.

(8) Śakti, perhaps Pārvatī: right hand with blue lotus-bud, left hand in *vara mudrā*.

Polonnāruva, Śiva Devāle : 10th–13th century. Copper. Height 41 cm.  
*Museum Administration Report*, 1908, No. 21. Colombo Museum register No. 13. 96. 285.

Plate VII, figs. 12 and 13.

## (9) Śakti, not identified.

Sangili Kanādara tank, Anurādhapura, 9th–10th century, perhaps earlier. Copper.  
Height 9.4 cm.

Colombo Museum register No. 13. 213. 299. It is interesting to note that this image, which is broken or imperfect, was found on the site of a tank. The *Mahānirvāṇa Tantra*, Ch. XIV, v. 100, has: 'The image of a Deva with missing limbs, or which is broken or has holes in it, should be consigned to water' (Avalon, *Tantra of the Great Liberation*, p. 346).

Plate XXIII, fig. 133.

## KĀRTTIKEYA

Kataragama Deviyo, or Kārttikēya: six-headed, riding on peacock, nearly plain *torāṇa*, with grotesque lion-head.

Dunagaha Devāle, Negombo District, 1909. Bronze. Height 19.5 cm.  
Colombo Museum register No. 13. 113. 288.

Plate XIV, fig. 34.

## GAṆEṢA

Gaṇeṣa. Ceylon, 10th century (?). British Museum, Nevill Collection.

Plate XXVIII, fig. 186.



## BRONZES FROM CEYLON

## ŚAIVA SAINTS

- (1) **Sundara Mūrti Svāmi**, Śaiva saint and psalmist.  
Polonnāruva, Śiva Devāle, No. 5, 10th–13th century. Copper. Height 62.6 cm.  
*Museum Administration Report*, 1908, No. 16; *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XIX; Coomaraswamy, *Selected Examples of Indian Art*, Plate XXXI; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 189; *Arts and Crafts of India and Ceylon*, fig. 48. Colombo Museum register No. 13. 98. 285.

Plate VIII, figs. 15 and 16.

- (2) **Sundara Mūrti Svāmi**, Śaiva saint and psalmist.  
Polonnāruva, Śiva Devāle, No. 5, 10th–13th century. Copper. Height 52.7 cm.  
*Museum Administration Report*, 1908, No. 17; *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XVIII. Colombo Museum register No. 13. 99. 285.

Plate VIII, fig. 17.

- (3) Śaiva saint—**Candēśvara**, or perhaps **Vyāghrapāda**—offering flowers.  
Polonnāruva, Śiva Devāle, No. 5, 10th–13th century. Copper. Height 73 cm.  
*Museum Administration Report*, 1908, No. 9; *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XVIII. Colombo Museum register No. 13. 100. 286.

Plate IX, fig. 18.

- (4) **Mānikka Vāṇagar**, Śaiva saint and psalmist: right hand in *vitarka mudrā*, left hand holding a palm-leaf manuscript, inscribed with the formula *Namaśivāya*, 'Hail to Śiva.'  
Polonnāruva, Śiva Devāle, No. 1, 10th–13th century. Copper. Height 54.2 cm.  
*Museum Administration Report*, 1908, No. 8; *Viśvakarmā*, Plate LXII; *Arts and Crafts of India and Ceylon*, fig. 47. Colombo Museum register No. 13. 101. 286.

Plate IX, fig. 19.

- (5) **Tirujñāna Sambandha Svāmi**, Śaiva saint and psalmist; with castanets.  
Polonnāruva, Śiva Devāle, No. 5, 10th–13th century. Copper. Height 48.6 cm.  
*Museum Administration Report*, 1908, No. 13; *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XVIII. Colombo Museum register No. 13. 102. 286.

Plate IX, fig. 20.

- (6) A Śaiva saint, probably **Appar Svāmi**, saint and psalmist (c. 500 A.D.).  
Polonnāruva, Śiva Devāle, No. 1, 10th–13th century. Copper. Height 58.4 cm.  
*Museum Administration Report*, 1908, No. 10. Colombo Museum register No. 13. 103. 286.

Plate X, fig. 21.

- (7) **Appar Svāmi**, Śaiva apostle and psalmist.  
Polonnāruva, Śiva Devāle, No. 1, 10th–13th century. Copper. Height 55 cm.  
*Museum Administration Report*, 1908, No. 4.

Plate X, fig. 22.

## NANDI: Śiva's bull

## Nandi.

- Polonnāruva, Śiva Devāle, No. 5, 10th–13th century. Copper. Height 42 cm.  
*Museum Administration Report*, 1908, No. 25. This should be associated with the Śiva and Pārvatī of figs. 8 and 23, as in *Archaeological Survey Administration Report*, 1908 (1913), Plate XIX. Colombo Museum register No. 13. 185. 297.

Plate XXII, fig. 109.



## LIST OF HINDŪ FIGURES ILLUSTRATED

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## PATTINĪ

- (1) Erect figure of **Pattinī**, with cobra, and dress raised to show one anklet. Probably 9th–10th century. Copper. Height 22·5 cm. Collection of Leslie de Saram, Esq., No. 22. Colombo Museum register No. 11. 197. 265.

**Plate XVI, fig. 43.**

- (2) **Śakti: Pattinī** (?). Bronze. Height 15 cm.

Colombo Museum register No. 13. 215. 299. The costume and head-dress of this unique figure suggest the Kandyan style. A date of 16th–18th century may be suggested.

**Plate XXIII, fig. 135.**

- (3) **Pattinī**, with high head-dress from which a jewel is missing; right hand in *vara mudrā*, left in *vitarka mudrā*.

Bronze. 'From the north-east of Ceylon, between Trincomalee and Batticaloa,' perhaps 7th–8th century. Height 143·75 cm.

British Museum (presented in 1830 by Sir G. Brownrigg). *Selected Examples of Indian Art*, Plate XXXIII; Vincent Smith, *History of Fine Art in India and Ceylon*, Plate L; *Viśvakarmā*, Plate XLVIII.

**Plate XXVI, fig. 171.**

- (4) Seated figure of **Pattinī**: probably 9th–10th century. Copper. Height 13·3 cm.

Collection of Leslie de Saram, Esq., No. 26. Colombo Museum register No. 11. 198. 265.

**Plate XVI, fig. 42.**

- (5) **Pattinī**. Ceylon, about 10th century. Height 16·4 cm.

British Museum, Nevill Collection; *J. R. A. S.*, April 1909, Plate III, fig. 2.

**Plate XXVII, fig. 184.**

## VIṢṆU

- (1) **Viṣṇu** with two **śaktis**. Mediaeval, perhaps Indian.

Collection of Leslie de Saram, Esq., No. 26. Copper. Height 30·5 cm. (Viṣṇu), and 20·5 cm. (śaktis).

Colombo Museum register No. 11. 201. 265.

**Plate XVI, fig. 41.**

- (2) **Viṣṇu** with two **śaktis**: on pedestal, with side pilasters surmounted by a *makara toraṇa*. Viṣṇu four-armed, two hands holding *cakra* and *śaṅkha*, one right hand in *vara mudrā* and one left hand touching left thigh. The whole surmounted with a seven-headed cobra.

South Indian, 17th–18th century. Copper. Height 20·8 cm. (Viṣṇu), and 16·5 cm. (śaktis). Colombo Museum register No. 13. 95. 284.

**Plate VI, fig. 11.**

## LAKṢMĪ

- Śakti**, probably **Lakṣmī**. Trincomalee; about 13th century? Copper. Height 16 cm. Colombo Museum register No. 13. 214. 299.

**Plate XXIII, fig. 134.**

## KṚṢṆA

- (1) **Bāla-Kṛṣṇa**. Kurunēgala. Copper. Height 8·3 cm.

Presented by R. G. Templar, Esq., 1887. Colombo Museum register No. 13. 171. 295.

**Plate XXI, fig. 98.**



## BRONZES FROM CEYLON

(2) **Bāla-Kṛṣṇa**. Brass. Height 12.2 cm.  
Colombo Museum register No. 13. 172. 295.

**Plate XXI, fig. 99.**

(3) Dancing **Kṛṣṇa**. Polonnāruva, Śiva Devāle, No. 1: 10th-13th century. Height 53.7 cm.

*Museum Administration Report*, 1908, No. 14. Colombo Museum register No. 13. 107. 287.

**Plate XI, fig. 25.**

## HANUMAN

**Hanuman**. Copper: three views. Ceylon, 10th-13th century. Height of figure with stand 76.2 cm.

Indian Museum, South Kensington (presented by William Morris). *Eleven Plates* (India Society), Plate VII; *Arts and Crafts of India and Ceylon*, fig. 49; *Viśvakarmā*, Plate C.

**Plate XXV, figs. 168-170.**

## SŪRYA

**Sūrya Deva**, the sun. Polonnāruva, Śiva Devāle, No. 5: 10th-13th century. Copper. Height 54 cm.

*Museum Administration Report*, 1908, No. 18: *Archaeological Survey Ceylon Annual Report*, 1908 (1913), Plate XIX; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 190. Colombo Museum register No. 13. 97. 285.

**Plate VII, fig. 14.**



## LIST OF BUDDHIST FIGURES ILLUSTRATED

### BUDDHA

(1) Sedent **Buddha**, sheltered by the nāga Mucalinda, brass.  
Kandyan, 19th century, collection of Leslie de Saram, Esq. Height 42.5 cm. No. 1.  
Colombo Museum register No. 11. 176. 264.

**Plate XV, fig. 38.**

(2) Sedent **Buddha**, with *makara toraṇa*. 24.3 cm. No. 13.  
Collection of Leslie de Saram, Esq. The shrine (8th-9th century) is perhaps older than the image.

Colombo Museum register No. 11. 186. 265.

**Plate XV, fig. 39.**

(3) Recumbent **Buddha** (*parinirvāṇa*).  
Nilgama, Mātale district, 19th century. 27.5 × 65 cm.  
Colombo Museum register No. 13. 117. 289.

**Plate XV, fig. 40.**

(4) Sedent **Buddha**, with *makara toraṇa*.  
Kotagama, Kēgalla district, presented by the Government of Ceylon, June 1900. Bronze.  
Height 20.2 cm.

Colombo Museum register No. 13. 112. 288.

**Plate XIV, fig. 33.**

(5) Sedent **Buddha**, with *makara toraṇa*.  
Anurādhapura, presented by the Government of Ceylon, 1875. Figure and *āsana* bronze, *torāṇa* copper. Height 23 cm.

Colombo Museum register No. 13. 114. 288.

**Plate XIV, fig. 35.**

(6) *Viśi-āṭa Buddha rūpaya*, plaque with twenty-eight Buddhas, surmounted by a lion head.  
Excavated in Uḍa Dumbara, 1909 : about 10th century (?). Bronze. Height 19 cm.  
Colombo Museum register No. 13. 115. 288.

**Plate XIV, fig. 36.**

(7) **Buddha**.  
Collection of Leslie de Saram, Esq. No. 10. Copper. Height 16.5 cm.  
Colombo Museum register No. 11. 185. 265.

**Plate XVI, fig. 44.**



## BRONZES FROM CEYLON

(8) Sedent **Buddha**, right hand in *vitarka mudrā*, left hand holding lotus, bronze. Badulla, 5th–6th century. Height 54·5 cm., length 43 cm. Presented by G. F. K. Horsfall, Esq. Colombo Museum register No. 13. 118. 289.

**Plate XVII, fig. 46.**

(9) Sedent **Buddha**, hands in *dhyāna mudrā*, on *padmāsana* with support for *chatra*, which is missing.

Anurādhapura, Toluwila *pīlma-ge*, 5th–6th century. Height 22 cm. with *chatra* 32·3 cm.

*Catalogue of Finds deposited in the Colombo Museum*, No. 100. Colombo Museum register No. 13. 119. 289.

**Plate XVII, fig. 47.**

(10) Standing **Buddha**. Bronze. Height 22 cm. Presented by the Government of Ceylon, June 1890.

Colombo Museum register No. 13. 120. 289.

**Plate XVII, fig. 48.**

(11) **Buddha**, right hand in *bhūmisparsa mudrā*. Pedestal consisting of *padmāsana* and *simhāsana*, with a pediment as in fig. 176.

Ceylon, 8th–10th century. Present position not known.

*J. R. A. S.*, April 1909, Plate II, fig. 2.

**Plate XXVII, fig. 177.**

(12) **Śrī-patula**, sacred footprints of Buddha. 'Tamil ruins *valavva*,' Anurādhapura. Bronze. Length 3·8 cm. *Catalogue of Finds deposited in the Colombo Museum*, No. 92. Colombo Museum register No. 13. 184. 296.

**Plate XXI, fig. 108.**

(13) **Model of foot**, portion with toes only. Sīgiriya. Brass. 13·4 and 10 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 10. Colombo Museum register No. 13. 188. 297.

**Plate XXII, fig. 112.**

## BODHISATTVAS AND DEVAS.

(1) **Bodhisattva**, probably **Maitreya**: *trivāṅka* figure with hands in *vitarka* and *vara mudrā*. Anurādhapura, excavated south of Thūpārāma Dāgaba, near Basavak-kulam. 6th–7th century. Copper. Height without modern stand 46·5 cm.

*Catalogue of Finds deposited in the Colombo Museum*, No. 97; Coomaraswamy, *Selected Examples of Indian Art*, Plate XX; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 187. Colombo Museum register No. 13. 93. 284.

**Plate V, fig. 9.**

(2) **Avalokiteśvara**, bronze. Dhyāni Buddha in head-dress; right hand in *vitarka mudrā*. Ceylon, 8th century. Height 8·7 cm.

Author's Collection. *J. R. A. S.*, 1909, Plate I, fig. 1; *Selected Examples of Indian Art*, Plate XXI; Havell, *Indian Sculpture and Painting*, Plate XI; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 195; Coomaraswamy, *Arts and Crafts of India and Ceylon*, fig. 28.

**Plate XXVII, figs. 172, 173.**



## LIST OF BUDDHIST FIGURES ILLUSTRATED

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- (3) **Avalokiteśvara**, Ceylon, 8th century. Height 8·7 cm.  
British Museum, Nevill Collection. *J. R. A. S.*, April 1909, Plate II, fig. 3.  
**Plate XXVII, fig. 174.**
- (4) **Avalokiteśvara**, on Mt. Potalaka. Dhyāni Buddha in head-dress, right hand in *vara mudrā*, left hand holding rose lotus. *Padmāsana* on a rocky pediment representing Mt. Potalaka. Ceylon, 9th–10th century. Height 13·75 cm.  
British Museum, Nevill Collection. *J. R. A. S.*, April 1909, Plate II, fig. 1.  
**Plate XXVII, fig. 175.**
- (5) **Avalokiteśvara**. Dhyāni Buddha in head-dress, right hand in *vara mudrā*, left hand holding rose lotus. Inscription, *saṅgha-dattā* in Sanskrit characters, being the donor's name, or signifying 'given to the saṅgha'.  
Ceylon, 8th–9th century. Height 9·6 cm.  
British Museum, Nevill Collection. *J. R. A. S.*, April 1909, Plate I, fig. 2.  
**Plate XXVII, fig. 176.**
- (6) **Vajrapāṇi**. Copper.  
Ceylon, 16th century. Height 11·1 cm.  
Author's Collection. *J. R. A. S.*, April 1909, Plate I, figs. 3, 5.  
**Plate XXVIII, fig. 185.**
- (7) **Cundā**. Ceylon. 9th–10th century. British Museum, Nevill Collection.  
No. 178, four-armed, with rosary, bowl, and chank (?). Nectar vessel (?) in head-dress.  
No. 179, four-armed, with bowl, book, and other attributes. Dhyāni Buddha in head-dress.  
Height 11·25 cm.  
*J. R. A. S.*, April 1909, Plate III, fig. 1.  
**Plate XXVII, figs. 178, 179.**
- (8) **Praying Devatā**. British Museum, Nevill Collection.  
Ceylon, about 10th century.
- (9) **Praying Devatā**. Present position not known.  
Ceylon, about 10th century.  
**Plate XXVII, figs. 180, 181.**
- (10) **Jambhala (Kuvera)**, copper.  
Ceylon, 8th century. Height 7·8 cm.  
Author's Collection. *J. R. A. S.*, April 1909, Plate I, fig. 4; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 196; *Arts and Crafts of India and Ceylon*, fig. 29.  
**Plate XXVIII, figs. 182, 183.**
- (11) **Seated figure**, not identified. Alms-hall, near the Rest-house, Anurādhapura. *Catalogue of Finds deposited in Museum*, No. 95, cf. fig. 39. Colombo Museum register No. 13. 170. 295.  
**Plate XXI, fig. 97.**

## LOKAPĀLAS

- (1) **Lokapālas**, Anurādhapura, 9th–10th century. Copper. Heights 26·5 cm., 26 cm., 26·2 cm. and 26 cm.

From *cellas* at the four entrances to the Puliyatukulam monastery, Anurādhapura (Bell, *Seventh Progress Report Archaeological Survey of Ceylon*, 1896 (1904), p. 3). These figures are not double-bodied like those from Vijayarāma (figs. 137–40), nor associated with animals.



Fig. 128, with the *vajra*, is probably **Dhṛtarāṣṭra**, Regent of Indra (E). *Catalogue of Finds deposited in the Colombo Museum*, Nos. 82, 84, 81, 83. Colombo Museum register Nos. 13. 202. 298; 13. 203. 298; 13. 204. 298; 13. 205. 298.

**Plate XXIII, figs. 125-8.**

(2) **Lokapālas**. Topāveva, 10th century. Copper. Average height 15.2 cm.

The seven figures obtained by Mr. Bell from the second *cella* of the Topāveva lake Dāgaba, are here illustrated in figs. 130, 131, 132 (A-D), and 136. The identifications are as follows:

(3) **Brahmā**: four-armed, four-faced, front hands in attitude of worship, others with symbols.

*Archaeological Survey Administration Report*, 1909 (1914), Plates LXI, LXII, LXIII, LXVIII.

**Plate XXIII, fig. 130.**

(4) **Viṣṇu** (nadir): eight-armed, two-faced, with *mugura* and *cakra*.

*Archaeological Survey Administration Report*, 1909 (1914), Plates LXI, LXII, LXIII, LXVIII.

**Plate XXIII, fig. 131.**

(5) **Varuṇa** (west): two-armed, with a cobra in right hand.

*Archaeological Survey Annual Report*, 1909 (1914), Plate LXIX.

**Plate XXIII, fig. 132 A.**

(6) **Agni** (south-east): two-armed, with symbols.

*Archaeological Survey Annual Report*, 1909 (1914), Plate LXIX.

**Plate XXIII, fig. 132 B.**

(7) **Nairṛta** (south-west): two-armed, holding symbols.

*Archaeological Survey Annual Report*, 1909 (1914), Plate LXX.

**Plate XXIII, fig. 132 C.**

(8) **Indra** (east): two-armed, with club in right hand.

*Archaeological Survey Annual Report*, 1909 (1914), Plate LXX.

**Plate XXIII, fig. 132 D.**

(9) **Yama** (south): two-armed, with symbols.

*Archaeological Survey Annual Report*, 1909 (1914), Plate LXIX.

**Plate XXIII, fig. 136.**

These seven figures bear the Colombo Museum register Nos. 13. 207. 299 to 13. 212. 299. and 13. 216. 300. See also *Colombo Museum Administration Report*, 1909, where some are referred to under the numbers 55/09, 56/09, 59/09, and 60/09. Their find-place is described by Mr. Bell, *Archaeological Survey Annual Report*, 1909 (1914), pp. 17 and 28-31. They were found in the compartments of a brick *yantra-gala*, in the second relic-chamber of the Topāveva Dāgaba. In other chambers were found the objects here illustrated in figs. 116-19, 145-8 and 166.

The seven figures clearly represent seven of the ten Lokapālas or Dik-pālas of the Brāhmanical system, corresponding to the four cardinal points, the four intermediate points, and the zenith (Brahmā) and nadir (Viṣṇu); while the purely Buddhist scheme of the Four Regents (*Satara-varaṃ devīyo*) is exemplified in the examples here illustrated in figs. 125-8 and



## LIST OF BUDDHIST FIGURES ILLUSTRATED

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137-40. The Brāhmanical system appears to have been the one in general use in later times: it will be found in the 18th-century ceiling-painting of the Kēḷaniya Vihāra, and was that recognized in the *Netra Maṅgalya* ritual, for which consult my *Mediaeval Sinhalese Art*, pp. 70-5.

Lokapālas, Dik-pālas, or Regents of the Four Quarters, **Satara-varam deviyo**: guardian divinities from the four entrances of the Vijayarāma monastery, Anurādhapura, 8th-9th century.

These are the figures illustrated by Bell, *Sixth Annual Report Archaeological Survey of Ceylon*, 1896, Plates XXII-XXV and pp. 8, 16 (but Plate XXIV should be Plate XXV and vice-versa). The images have been considerably damaged since the original drawings were prepared. Two hands of each image are folded in worship, on the side originally turned inwards; the other hands hold attributes in militant attitudes guarding the respective quarters. Each has two faces and four arms. Copper. Each 16.5 cm. in height. The identifications are as follows:

(10) **Dhṛtarāṣṭra** (Dhatarattha). Regent of the East. The rod held in one right hand was originally a trident. The left arm is broken off a little below the elbow. Associated with the elephant, fig. 143.

Colombo Museum register No. 13. 217. 300 (A).

**Plate XXIII, fig. 137 A and B.**

(11) **Virūpākṣa** (Viruḷha). Regent of the West. The right hand grasps a cobra, another cobra is coiled about the arm; the left hand points to the ground. The cobras are his attributes as supreme king of the nāgas. Associated with the bull, fig. 151.

Colombo Museum register No. 13. 218. 300 (A).

**Plate XXIII, fig. 138 A and B.**

(12) **Vaiśrāvana** (Vessavana). Regent of the North. A thin club in the right hand is now missing. Associated with the lion, fig. 141.

Colombo Museum register No. 13. 219. 300 (A).

**Plate XXIII, fig. 139 A and B.**

(13) **Virūḍhaka** (Virūpakha). Regent of the South. A thin club in the right hand is now missing. Associated with the horse, fig. 142.

Colombo Museum register No. 13. 220. 300 (A).

**Plate XXIII, fig. 140 A and B.**



## LIST OF ANIMAL FIGURES AND MINOR METAL OBJECTS ILLUSTRATED

### ANIMALS

(1) **Lion.** From *cella* at northern entrance to Vijayarāma Monastery, Anurādhapura : 8th-9th century. Copper. Colombo Museum register No. 13. 221. 300. The find-place of this figure and the three following is described in the *Sixth Annual Report of the Archaeological Survey*, pp. 8, 16, and Plates XXII-XXV. See also *Catalogues of Finds deposited in the Colombo Museum*, Nos. 69-72.

**Plate XXIV, fig. 141.**

(2) **Horse.** From *cella* at southern entrance to Vijayarāma Monastery, Anurādhapura : 8th-9th century. Copper. Height 11 cm. Colombo Museum register No. 13. 223. 300.

**Plate XXIV, fig. 142.**

(3) **Elephant.** From *cella* at eastern entrance to Vijayarāma Monastery, Anurādhapura : 8th-9th century. Copper. Colombo Museum register No. 13. 223. 300.

**Plate XXIV, fig. 143.**

(4) **Bull.** From *cella* at western entrance to Vijayarāma Monastery, Anurādhapura : 8th-9th century. Copper. Height 11.3 cm. Colombo Museum register No. 13. 288. 300.

**Plate XXIV, fig. 144.**

(5) **Sedent lion.** Anurādhapura. Brass. Height 9.8 cm. *Catalogue of Finds deposited in the Colombo Museum*, No. 65. Colombo Museum register No. 13. 181. 296.

**Plate XXI, fig. 105.**

(6) **Lion passant.** Anurādhapura : 6th century? Copper. Height 7.5 cm. *Catalogue of Finds deposited in the Colombo Museum*, No. 66. Colombo Museum register No. 13. 182. 296.

**Plate XXI, fig. 106.**

(7) **Three lions.** Copper. Height 7.8 cm. Colombo Museum register No. 13. 224. 300. From the second *cella* of the Topāveva Dāgaba, associated with the objects here illustrated in figs. 116-19, 130-2, 138, and 145-8. The find-place of this group and the three following figures (146-8) is described in the *Archaeological Survey Annual Report* for 1909 (1914), pp. 28-31.

**Plate XXIV, fig. 145.**

(8) **Three elephants.** Copper. Height 6 cm. Topāveva Dāgaba. Colombo Museum register No. 13. 225. 300.

**Plate XXIV, fig. 146.**

(9) **Three horses.** Topāveva Dāgaba. Copper. Height 7 cm. Colombo Museum register No. 13. 226. 300.

**Plate XXIV, fig. 147.**



## ANIMAL FIGURES AND MINOR METAL OBJECTS ILLUSTRATED 25

(10) Three bulls. Topāveva Dāgaba. Copper. Height 5·7 cm. Colombo Museum register No. 13. 227. 300.

Plate XXIV, fig. 148.

(11) Elephant. Dondra Head.<sup>1</sup> Copper. Height 2·8 cm. Colombo Museum register No. 13. 229. 301.

Plate XXIV, fig. 149.

(12) Lion. Dondra Head. Copper. Height 2·5 cm. Colombo Museum register No. 13. 230. 301.

Plate XXIV, fig. 150.

(13) Bull. Dondra Head. Copper. Height 3 cm. Colombo Museum register No. 13. 231. 301.

Plate XXIV, fig. 151.

(14) Lion. Dondra Head. Copper. Height 3·7 cm. Colombo Museum register No. 13. 232. 301.

Plate XXIV, fig. 152.

(15) Five elephants. Dondra Head. Height 4·8 cm. Colombo Museum register Nos. 13. 233. 301 ; 13. 234. 301 ; 13. 235. 301 ; 13. 236. 301 ; 13. 237. 301.

Plate XXIV, fig. 153.

(16) Lion. Ceylon: 16th–17th century? Bronze. Length 8·5 cm. Author's Collection.

Plate XXVIII, fig. 187.

(17) Seven-headed cobras. Anurādhapura: 9th–10th century? Copper. Height 14·7 cm. and 17 cm. Colombo Museum register Nos. 13. 157. 293, and 13. 158. 294.

Plate XX, figs. 85, 86.

(18) Twenty-one-headed cobra. Inferior copper and brass. Height 20 cm. From the third cella of the Topāveva Dāgaba. Colombo Museum register No. 13. 159. 294. *Archaeological Survey Annual Report*, 1909 (1914), Plate LXVI and p. 29. The chamber below that in which were obtained the objects here illustrated in figs. 116–19, 130–2, 136, and 145–8, contained a second *yantra-gala* of nine compartments, each of which contained a family of five metal cobras, adult female and four young, or forty-five snakes in all. These were no doubt deposited to ensure the presence of *nāga* guardians for the treasure placed in the relic chamber. Cf. Parker, *Ancient Ceylon*, p. 657.

Plate XX, fig. 87.

<sup>1</sup> The history of Dondra is summarized in Tennent's *Ceylon*, 1860, vol. ii, pp. 113 and 114: 'The most important temple was a shrine which in very early times had been erected by the Hindus in honour of Vishnu. It was in the height of its splendour, when in 1587 the place was devastated in the course of the marauding expedition by which De Souza d'Arnonches sought to create a diversion during the siege of Colombo by Raja Simha II.'

Sir Emerson Tennent may have been somewhat in error in attributing the foundation of the temple to the Hindus, inasmuch as the cult of Vishnu is closely connected with that of Buddha in Ceylon. In most Buddhist Vihares in Ceylon there is a black statue of Vishnu either in the same room with the Buddha-rupa, or in a separate *camere*.

The bronzes which have been rescued from the disaster of Dondra are all miniatures. . . . They include seven bronze elephants, three horses, one bull, six homunculi, a bronze bottle, a conch shell, miniature chatties and a few other articles. Some of these things may have partaken of the nature of toys without being divested of a religious significance.

A great annual religious fair is still held at Dondra, at which forms of animals crudely modelled in pottery are sold for the delectation of the young. The age of bronze and copper has given way to that of brass and unglazed pottery (Condensed from P. Arunachalan, *Ancient Bronzes in the Colombo Museum* . . . , *Spolia Zeylanica*, vol. vi, pp. 71, 72).



## BRONZES FROM CEYLON

(19) Seven-headed cobra. Anurādhapura. Copper. Height 6·8 cm. Colombo Museum register No. 13. 238. 301.

Plate XXIV, fig. 154.

(20) Charuk. Copper. Height 3·3 cm. Anurādhapura. Colombo Museum register No. 13. 239. 301.

Plate XXIV, fig. 155.

(21) Aquatic and semi-aquatic animals. Copper. 'Anurādhapura,' anterior to 12th century (but see description of fig. 166). Colombo Museum register Nos. 13. 240. 301 ; 13. 241. 301 ; 13. 242. 301 ; 13. 243. 301 ; 13. 244. 302 ; 13. 245. 302 ; 13. 246. 302 ; 13. 247. 302 ; 13. 248. 302 ; 13. 249. 302. These were probably deposited or intended to be deposited in a tank at the time of consecration. The *Mahānīrvāṇa Tantra*, Ch. XIII, 166-7, reads: 'In the consecration of a *Tadāga* (reservoir over 2,000 square cubits in area and not less than 45 cubits in width) there should be a *nāgastambha* (a column in the centre) and some aquatic animals. Aquatic animals such as fish, frogs, alligators, and tortoises, should be made of metal according to the means of the person consecrating. . . . There should be made two fish and two frogs of gold, two alligators, and two tortoises, one of copper and one of gold' (Avalon, *Tantra of the Great Liberation*, p. 314).

Plate XXIV, figs. 156-65.

(22) Fish on pedestal. Topāveva: 10th century. Copper. Colombo Museum register No. 13. 250. 302.

This fish is also illustrated in the *Archaeological Survey Annual Report* for 1909 (1914), Plate LXVII. It was found, together with the copper figures here illustrated in figs. 116-19, 130-2, 136, and 145-8, in the second *cella* of the Dāgaba in the Topāveva lake.

Plate XXIV, fig. 166.

## SYMBOLS OF BRĀHMANICAL DEITIES, ETC.

'The constant use of the emblems of the deities was not intended for the satisfaction of the gods; this was provided for by the offerings presented to them. The symbols, whether carved (cast), or drawn, were thought to be the most effectual guards against all kinds of injuries inflicted by evil spirits, who were both vindictive and numberless.' See Parker, *Ancient Ceylon*, pp. 506-21 and 643 seq.

(1) Double *Triśūla*, partly broken. Copper. Height 10·5 cm. Topāveva Dāgaba, 10th century. Probably a symbol of Śiva (Īśāna). From the second *cella*, associated with the objects here illustrated in figs. 116-18, 130-2, 136, and 145-8, *Archaeological Survey Annual Report*, 1909 (1914), Plate LXVII. Colombo Museum register No. 13. 196. 298.

Plate XXII, fig. 119.

(2) Double *Triśūla*. Copper. Height 5·3 cm. Probably a symbol of Śiva (Īśāna). Colombo Museum register No. 13. 197. 298. *Spolia Zeylanica*, vol. vi, Plate XXII, fig. 3.

Plate XXII, fig. 120.

(3) Two *Aṅkuśa* or *Heṇḍuva* (elephant-goads) on pedestals. Copper. Heights 11·3 cm., 12 cm. Perhaps symbols of Aiyānār. From the second *cella* of the Topāveva Dāgaba, associated with the objects here illustrated in figs. 118, 119, 130-2, 136, and 145-8, *Archaeological Survey Annual Report*, 1909 (1914), Plate LXVII. Colombo Museum register Nos. 13. 193. 298, and 13. 194. 298.

Plate XXII, figs. 116, 117.



## ANIMAL FIGURES AND MINOR METAL OBJECTS ILLUSTRATED 27

(4) *Aṅkuśa* or *Heṇḍuva* (elephant-goad). Copper. Perhaps a symbol of *Ayiyanār*. Colombo Museum register No. 13. 199. 298. *Spolia Zeylanica*, vol. vi, Plate XXII, fig. 2.

Plate XXII, fig. 122.

(5) *Vajra* (?). Copper. Height 5.3 cm. Perhaps a symbol of *Indra*. Colombo Museum register No. 13. 192. 298. *Spolia Zeylanica*, vol. vi, Plate XXII, fig. 4.

Plate XXII, fig. 115.

(6) *Svāstika*. Copper. Diameter 9 cm. Obtained from the second *cella* of the *Topāveva* *Dāgaba*, together with other objects here illustrated in figs. 116, 117, 119, 130-2, 136, and 145-8. 10th century. Colombo Museum register No. 13. 195. 298.

'The Indian meaning of the *Swāstika*, the cross with bent arms, is *Su+asti*, "it is well," that is, "may it be well." It indicates its luck-bringing power as an auspicious wish, and the words themselves in the form *Swasti* are cut at the commencement of numerous later inscriptions in Ceylon. But the symbol goes back to a date that is far anterior to any such interpretation. . . . The guarding power of labyrinthine and spiral and meander designs . . . is the cause of their constant employment in charms against evil spirits. . . . Thus the partiality which the people of the East as well as the West and America have exhibited for the *Swāstika* is doubtless largely based on the belief in its defensive properties against these malignant beings' (Parker, *Ancient Ceylon*, pp. 491-8).

Plate XXII, fig. 118.

(7) *Svāstika*. Copper. Diameter 5.3 cm. *Anurādhapura* (?), about 10th century. Colombo Museum register No. 13. 200. 298.

Only four cast metal *svāstikas* appear to have been found in Ceylon. This may be the one from the *Kiribat Vihāra*, or from the *Thūpārāma Dāgaba* (Parker, *Ancient Ceylon*, p. 490).

Plate XXII, fig. 123.

(8) Blue lotus-bud. Copper. Height 7.2 cm. Possibly a symbol of *Viṣṇu*. *Catalogue of Finds deposited in the Colombo Museum*, No. 182 (?). Colombo Museum register No. 13. 198. 298.

Plate XXII, fig. 121.

(9) Star. *Muniseram*, mediaeval. Brass. Diameter 7.9 cm. Colombo Museum register No. 13. 168. 295.

Plate XXI, fig. 95.

(10) Four engraved copper plates. *Ruanveḷi Dāgaba*, *Anurādhapura*. Three apparently with *Hindū* deities, the fourth with elephant-goad (*aṅkuśa*). The largest 6.5 cm. long. Colombo Museum register Nos. 13. 177. 296; 13. 178. 296; 13. 179. 296; 13. 180. 296.

Plate XXI, fig. 104.

## LAMPS

(1) *Candelabrum*. *Muniseram*, mediaeval. Brass. Height 47.5 cm. Colombo Museum register No. 13. 121. 289. Presented by F. R. Saunders, Esq., 1887.

Plate XVIII, fig. 49.

(2) Lamp with *Gaja-Lakṣmī*, in *torāṇa* surmounted by lion head. *Dehiveḷa*, mediaeval. Bronze. Height 14.6 cm. Colombo Museum register No. 13. 136. 291.

Plate XIX, fig. 64.



## BRONZES FROM CEYLON

(3) **Cresset** (*at-pandama*). North Central Province, probably Anurādhapura. Length 21.4 cm. Bronze. Colombo Museum register No. 13. 134. 291. Compare *Mediaeval Sinhalese Art*, Plate XLV, 2, 3, 5.

**Plate XIX, fig. 62.**

(4) Part of a **Lamp**. Muniseram, mediaeval. Brass. Diameter 60.5 cm. Colombo Museum register No. 13. 129. 290.

**Plate XIX, fig. 58.**

(5) **Haṁsas**; probably finials of lamps. Muniseram, mediaeval. Brass. Height of each 23 cm. Colombo Museum register Nos. 13. 130. 291, and 13. 131. 291.

**Plate XIX, fig. 59.**

(6) Part of a **Lamp**. Muniseram, mediaeval. Brass. Height 30 cm. Colombo Museum register No. 13. 132. 291.

**Plate XIX, fig. 60.**

(7) **Lamp**; a type still common in South India. Muniseram. Brass. Length 38 cm. Colombo Museum register No. 13. 133. 291.

**Plate XIX, fig. 61.**

(8) **Camphor-burner** with laced bracket. Muniseram, mediaeval. Brass. Length 23 cm. Colombo Museum register No. 13. 137. 291.

**Plate XIX, fig. 65.**

(9) Bracket **Lamp** for three wicks. Muniseram, mediaeval. Brass. Length 27.2 cm. Colombo Museum register No. 13. 138. 291.

**Plate XIX, fig. 66.**

(10) **Camphor-burner** (*tuvakkal*) with inscription. Polonnāruva, 10th–12th. century. Bronze. Height 7.8 cm., length 24.7 cm. *Spolia Zeylanica*, vol. vi, p. 70. Colombo Museum register No. 13. 139. 292.

Compare figs. 65, 67 with *Mediaeval Sinhalese Art*, Plate XLV, 7, and Cunningham's *Mahābodhi*, Plate XXVIII.

**Plate XIX, fig. 67.**

## EWERS

(1) **Ewer**. North Central Province, probably Anurādhapura : 6th–8th century ? Copper. Height 34.2 cm. Colombo Museum register No. 13. 122. 289.

**Plate XVIII, fig. 50.**

(2) **Kotalaya**. Kurunēgala, mediaeval. Bronze. Height 12.7 cm. Colombo Museum register No. 13. 141. 292.

**Plate XIX, fig. 69.**

(3) **Kotalaya**, with spout in the shape of an elephant's head and trunk. From Ratnapura; lent by Mr. P. E. Pieris, C. C. S. Brass. Height 35.8 cm., length 59 cm. Colombo Museum register No. 13. 126. 290.

**Plate XVIII, fig. 55.**

## BOWLS

(1) Bronze **Bowl**. North Central Province, probably Puliyāṅkulam, Anurādhapura. *Catalogue of Finds deposited in the Colombo Museum*, No. 172. Colombo Museum register No. 13. 146. 292.

**Plate XX, fig. 74.**



## ANIMAL FIGURES AND MINOR METAL OBJECTS ILLUSTRATED 29

(2) **Bowl.** Kovil west of the Y road, Anurādhapura. Bronze. 12 × 5 cm. *Catalogue of Finds deposited in the Colombo Museum*, No. 132. Colombo Museum register No. 13. 147. 292.

**Plate XX, fig. 75.**

(3) **Basin.** Paṅkuliya, Anurādhapura. Inferior brass. Colombo Museum register No. 13. 148. 293.

**Plate XX, fig. 76.**

(4) **Basin.** Paṅkuliya, Anurādhapura. Inferior brass. 9.3 × 22.5 cm. Colombo Museum register No. 13. 149. 293.

**Plate XX, fig. 77.**

(5) **Platter.** Kurunēgala, mediaeval. Brass. Diameter 23 cm. Colombo Museum register No. 13. 145. 292. Presented by F. R. Saunders, Esq., 1887.

**Plate XX, fig. 73.**

(6) **Platter.** North Central Province, probably Anurādhapura. Bronze. Diameter 28.6 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 157. Colombo Museum register No. 13. 144. 292.

**Plate XX, fig. 72.**

(7) **Cauldron.** Excavated on site of Rest-house, Anurādhapura. Copper. Diameter 180.5 cm., depth 23.3 cm. Colombo Museum register No. 13. 125. 290.

**Plate XVIII, fig. 54.**

(8) **Mortar and pestle.** Kandy, but perhaps of European origin. Brass. Height of mortar 14 cm., diameter 7 cm.; pestle 25 cm. Colombo Museum register No. 13. 156. 293.

**Plate XX, fig. 84.**

## KARAṆDUVAS

(1) **Karaṇḍuva:** miniature Dāgaba. Present position unknown.

**Plate XXVIII, fig. 189.**

(2) **Karaṇḍuva:** miniature Dāgaba. Bronze. Height 34.3 cm., diameter 19.4 cm. Colombo Museum register No. 13. 143. 292. Colombo Museum Old Collection. The 'bell-shape' (*gaṇṭhākāra*): see Parker, *Ancient Ceylon*, p. 336 seq.

**Plate XIX, fig. 71.**

## KOTAS (FINIALS)

(1) **Finial of a Dāgaba.** From the Vāṭa-dā-ge Dāgaba, Polonnāruva: 10th–13th century. Brass. Height 120 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 40. Colombo Museum register No. 13. 191. 297.

**Plate XXII, fig. 114.**

(2) **Finial.** Muniseram, mediaeval. Copper. Height 30 cm. Colombo Museum register No. 13. 135. 291.

**Plate XIX, fig. 63.**

(3) **Finial.** Anurādhapura. Copper. Height 29.5 cm. Colombo Museum register No. 13. 155. 293.

**Plate XX, fig. 83.**



## BRONZES FROM CEYLON

## BOXES AND CASKETS

(1) Reliquary or meditation box (*yantra-gala*), with cover. Anurādhapura. Copper. Height 12.3 cm., length 15.1 cm. Colombo Museum register No. 13. 201. 298. See Parker, *Ancient Ceylon*, p. 658.

Plate XXII, fig. 124.

(2) Box, said to have contained sandal-paste. Bronze. Height 12.2 cm. Colombo Museum Old Collections. Colombo Museum register No. 13. 123. 290.

Plate XVIII, figs. 51, 52.

(3) Box, containing Sinhalese coins. Colombo Museum Old Collections. Copper. Height 5 cm. Colombo Museum register No. 13. 140. 292.

Plate XIX, fig. 68.

(4) Casket. Colombo Museum Old Collections. Copper. Height 11.5, diameter 16.3 cm. Colombo Museum register No. 13. 128. 290.

Plate XVII, fig. 57.

(5) Casket, said to have contained gold ornaments. Polambe. Copper. Height 13.5 cm., diameter 14.2 cm. Colombo Museum register No. 13. 127. 290.

Plate XVIII, fig. 56.

(6) Killotaya (lime-box), North Central Province, probably Anurādhapura. Copper. Height 5 cm. Colombo Museum register No. 13. 142. 292. *Catalogue of Finds deposited in the Colombo Museum*, No. 162.

Plate XIX, fig. 70.

## DOOR FURNITURE

(1) Panel, probably part of a door-jamb (shown sideways on Plate). Alms-hall near the Rest-house, Anurādhapura: 6th–8th century. Copper, formerly gilt. Length 61.3 cm., width 18.9 cm. *Catalogue of Finds deposited in the Colombo Museum*, No. 96; Vincent Smith, *History of Fine Art in India and Ceylon*, fig. 186. Colombo Museum register No. 13. 162. 294.

Plate XXI, fig. 90.

(2) Lions, probably door-furniture. Kandyan: 17th–18th century. Brass. Height 13.6 cm., length 15.6 cm. Colombo Museum register Nos. 13. 163. 294, and 13. 164. 294.

Plate XXI, fig. 91.

(3) Door or cupboard handle. Anurādhapura. Brass. 2.2 × 10.2 cm. Colombo Museum register No. 13. 174. 295.

Plate XXI, fig. 101.

(4) Ornament, probably tongue of a lock (upside down on Plate), with lion head (cf. fig. 188). Anurādhapura. Brass. 9.8 × 12.7 cm. Colombo Museum register No. 13. 175. 296. Cf. *Mediaeval Sinhalese Art*, fig. 103, and Plate XLIII A, 7.

Plate XXI, fig. 102.

(5) Oval handle-plate, inlaid with silver. Sigiriya. Brass. Length 11.4 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 13. Colombo Museum register No. 13. 183. 296.

Plate XXI, fig. 107.

## MISCELLANEOUS

(6) Powder-horn, seven-sided. Sigiriya: 5th century. Copper. Height 5.8 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 1. Colombo Museum register No. 13. 167. 295.

Plate XXI, fig. 94.



## ANIMAL FIGURES AND MINOR METAL OBJECTS ILLUSTRATED 31

(7) **Stirrup.** Kurunēgala or Muniseram, mediaeval. Inferior copper. Height 16·5 cm. Colombo Museum register No. 13. 160. 294. *Spolia Zeylanica*, vol. vi, p. 70.

**Plate XX, fig. 88.**

(8) **Stirrup.** Kurunēgala or Muniseram, mediaeval. Brass. Height 15 cm. Colombo Museum register No. 13. 161. 294. *Spolia Zeylanica*, vol. vi, p. 72.

**Plate XX, fig. 89.**

(9) **Armlet.** Paṅkuliya, Anurādhapura. Copper. Diameter 9 cm. *Catalogue of Finds deposited in the Colombo Museum*, No. 60. Colombo Museum register No. 13. 165. 294.

**Plate XXI, fig. 92.**

(10) **Armlet.** Anurādhapura. Brass. Diameter 6·6 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 60. Colombo Museum register No. 13. 166, 295.

**Plate XXI, fig. 93.**

(11) **Tripod.** Kurunēgala (?), mediaeval. Height 20·5 cm. Colombo Museum register No. 13. 154. 293.

**Plate XX, fig. 82.**

(12) **Tripod.** North Central Province, probably Anurādhapura. Inferior brass. Height 41·1 cm. *Catalogue of Finds deposited in the Colombo Museum*, No. 170. Colombo Museum register No. 13. 176. 296.

**Plate XXI, fig. 103.**

(13) **Tripod.** Polonnāruva (?Śiva Devāle, No. 6): 10th–13th century. Inferior brass. Height 15·3 cm. *Museum Administration Report*, 1909, No. 5–08. Colombo Museum register No. 13. 153. 293.

**Plate XX, fig. 81.**

(14) **Bell**, with *triśūla* terminal. Anurādhapura, below Basawak-kulam bund. Bronze. About 10th century. Height 15 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 93. Colombo Museum register No. 13. 187. 297.

**Plate XXII, fig. 111.**

(15) **Bell**, with *triśūla* terminal, ornamented with a bull and lingam. Polonnāruva: 10th–13th century. Bronze. Height 29·8 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 41. Colombo Museum register No. 13. 186. 297.

**Plate XXII, fig. 110.**

(16) **Cymbal**, with smith's mark engraved. North Central Province, probably Anurādhapura. Bronze. Diameter 14·3 cm. *Catalogue of Finds deposited in the Colombo Museum*, Sect. III, No. 171. Colombo Museum register No. 13. 173. 295.

**Plate XXI, fig. 100.**

(17) **Perforated wheel**, probably part of a toy. Anurādhapura. Diameter 5·5 cm. Colombo Museum register No. 13. 169. 295.

**Plate XXI, fig. 96.**

(18) **Spoons.** 9·3 × 22·5 cm. Bronzes. Polonnāruva (Śiva Devāle, No. 6): 10th–13th century. 35 cm., 37·5 cm., and 33·5 cm. *Spolia Zeylanica*, vol. vi, p. 70, and *Catalogue of Finds deposited in the Colombo Museum*, No. 42. Colombo Museum register Nos. 13. 150. 293; 13. 151. 293; 13. 152. 293.

**Plate XX, figs. 78, 79, 80.**

(19) **Bird-cage hook.** Ceylon: 5th–9th century (?). Length 18 cm. Author's Collection. **Plate XXVIII, fig. 188.**















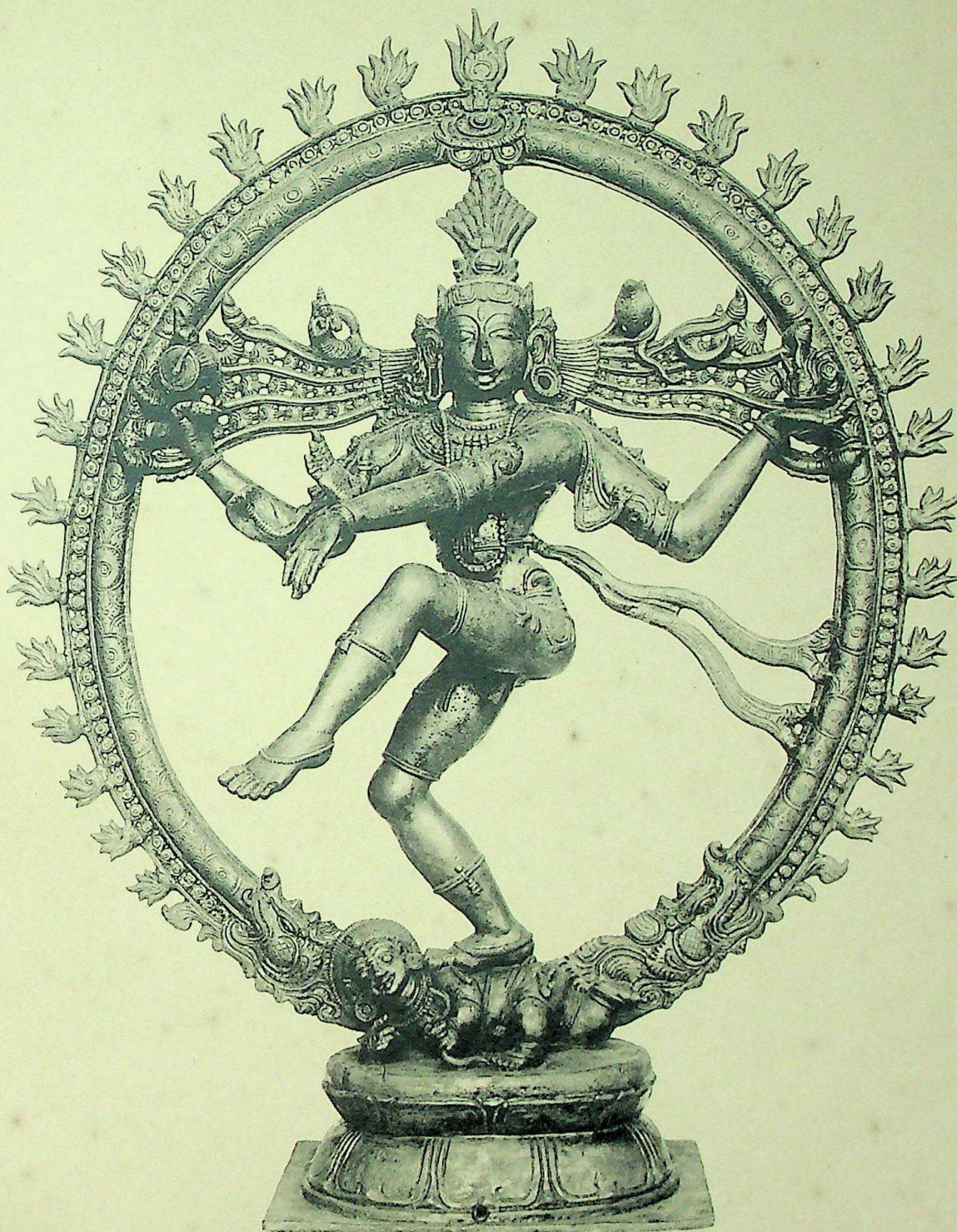


FIG. 1.











PLATE II

FIG. 2. Natarāja.  $\times \frac{1}{5}$

FIG. 3. Śiva and Pārvatī.  $\times \frac{1}{5}$







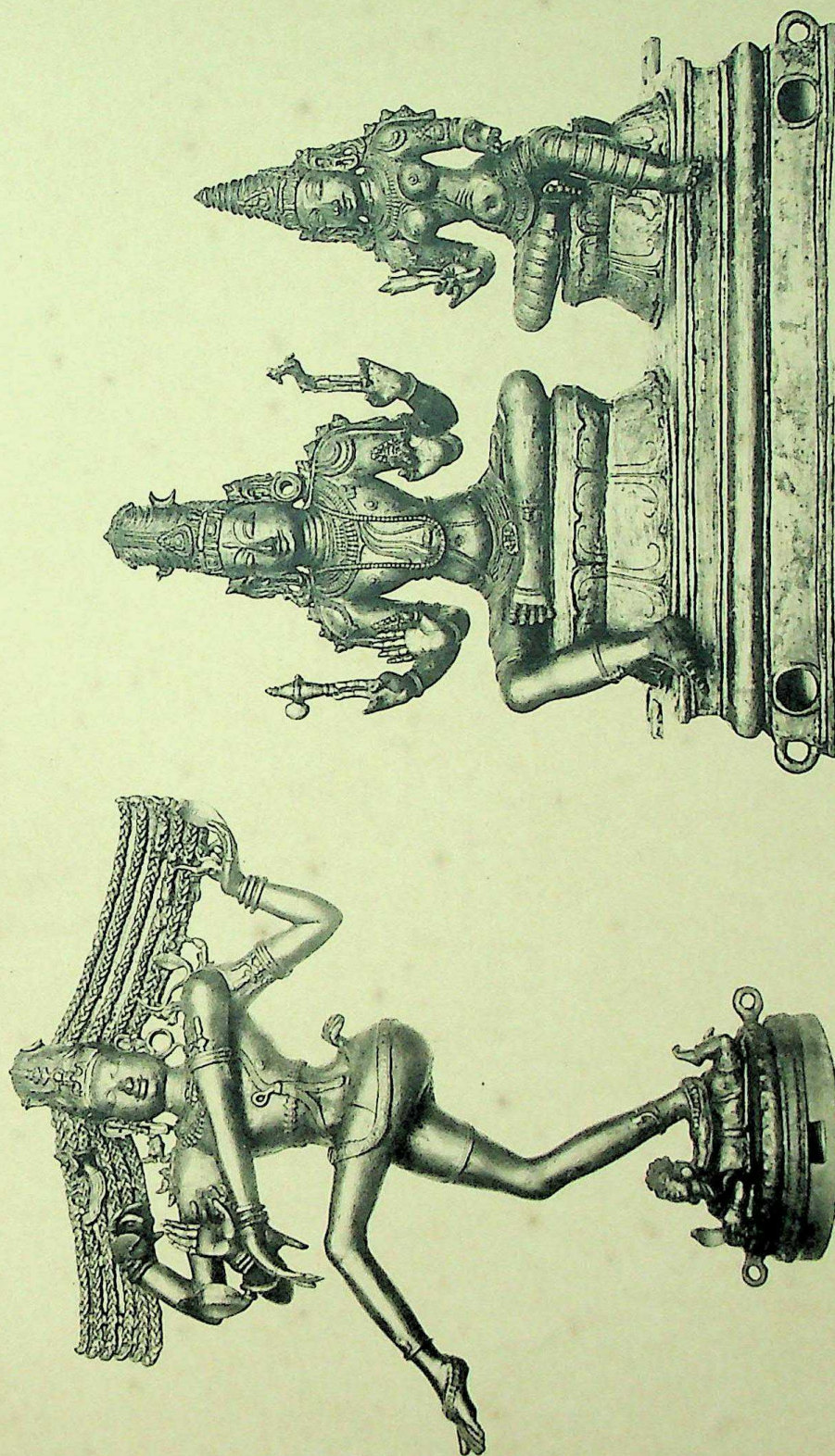


FIG. 2.

FIG. 3.



PLATE III

FIG. 4. Naṭarāja (same as fig. 1), back view.  $\times \frac{1}{2}$

FIG. 5. Naṭarāja (same as fig. 2), back view.  $\times \frac{1}{2}$



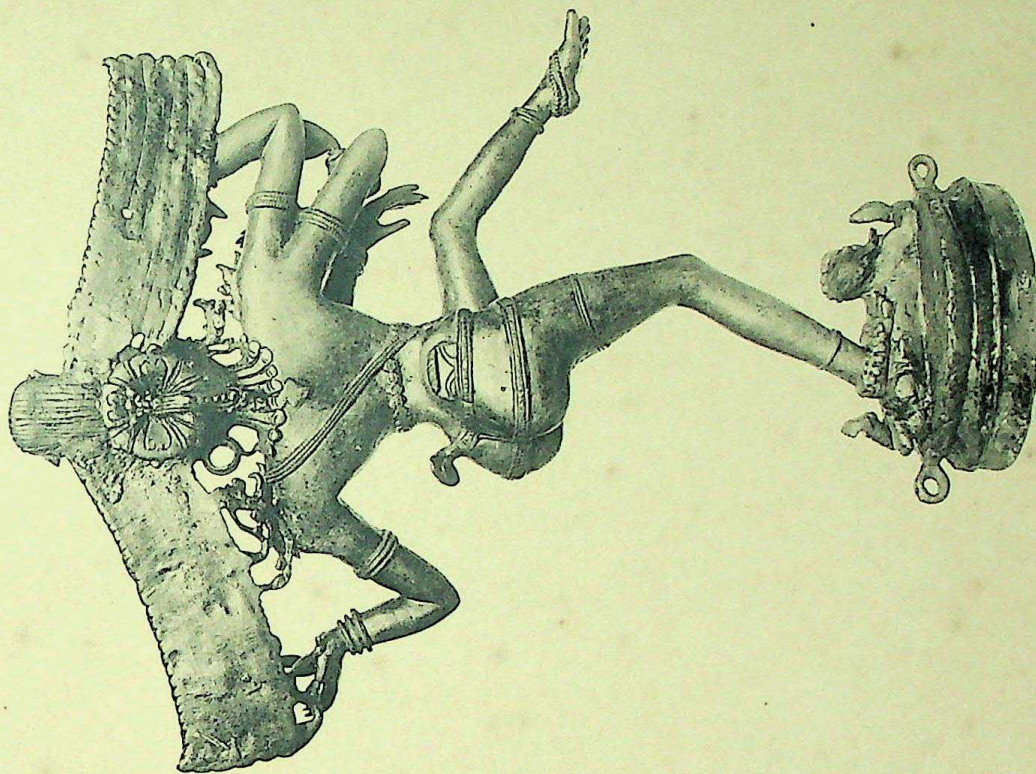


FIG. 5.

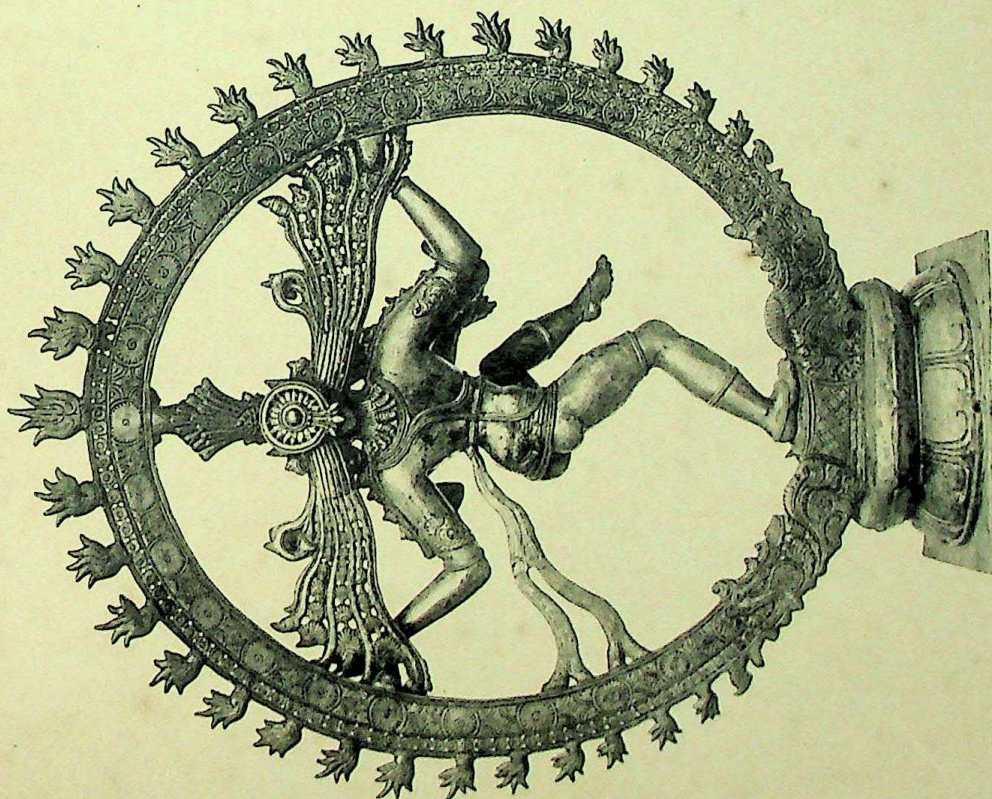


FIG. 4.











PLATE IV

FIG. 6. Naṭarāja.  $\times \frac{1}{4}$

FIG. 7. Naṭarāja (same as fig. 6), back view.  $\times \frac{1}{4.4}$



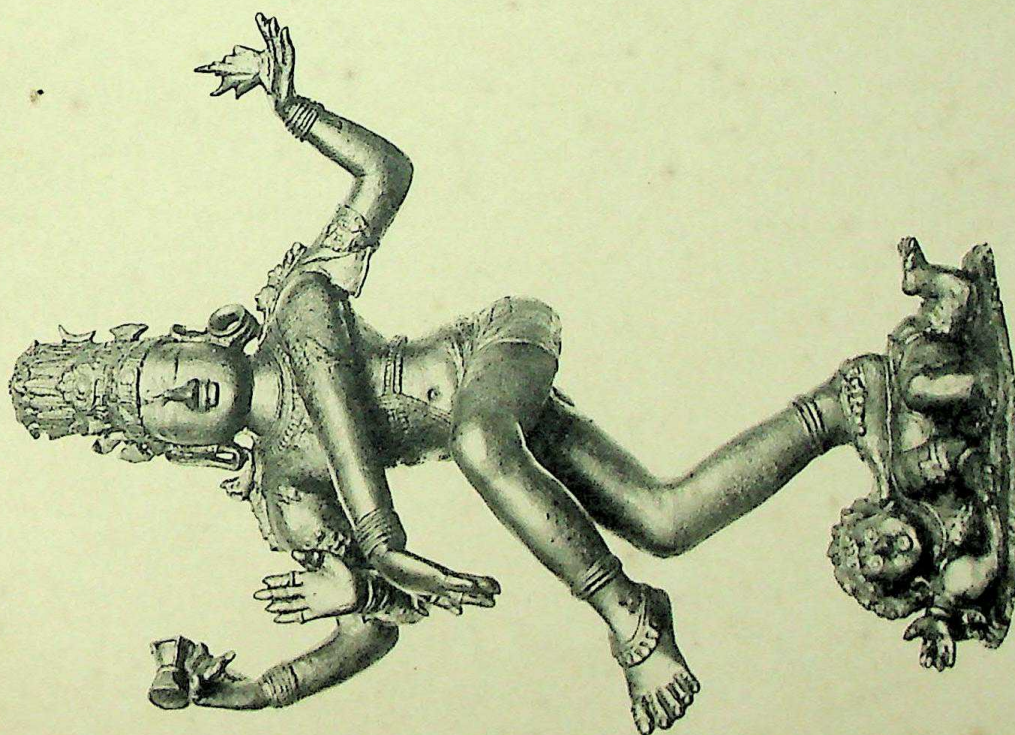


FIG. 6.

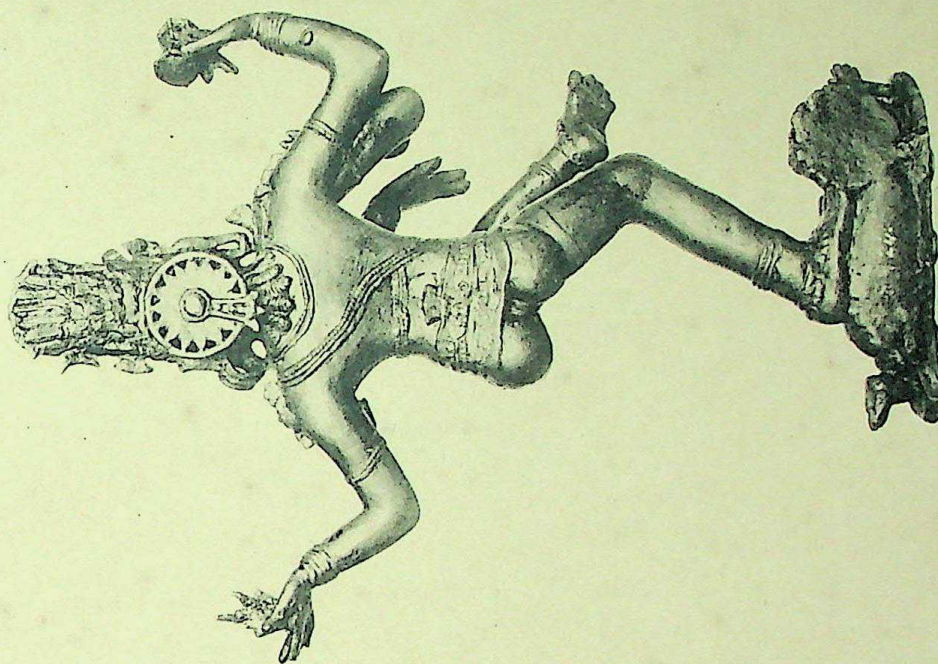


FIG. 7.











PLATE V

FIG. 8. Śiva.  $\times \frac{1}{4}$

FIG. 9. Bodhisattva, probably Maitreya.  $\times \frac{2}{5}$



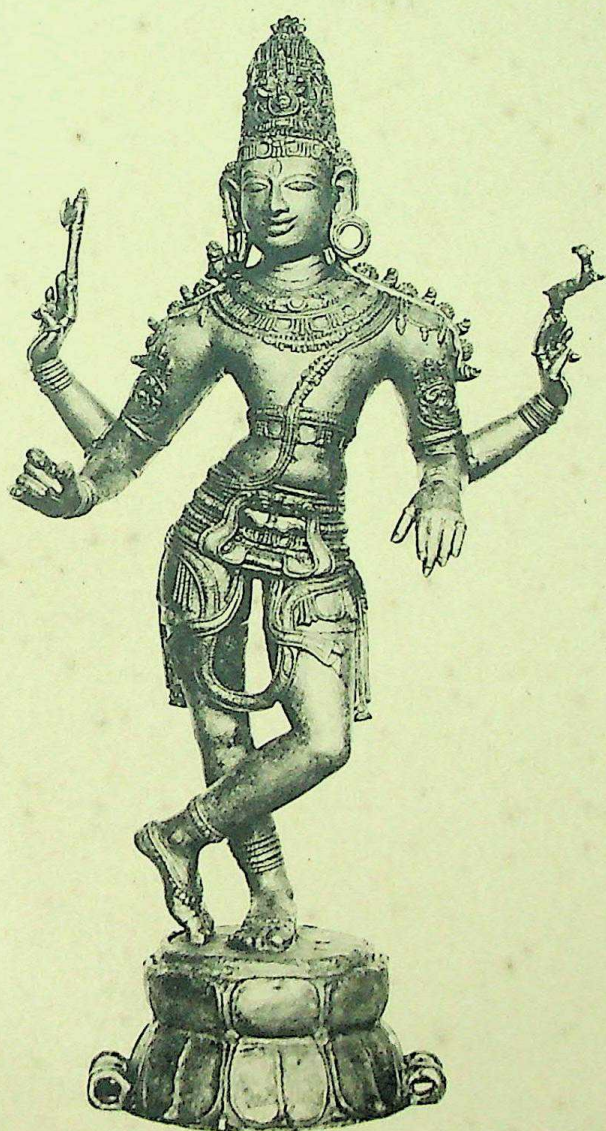


FIG. 8.



FIG. 9.











PLATE VI

FIG. 10. Śiva and Pārvatī.  $\times \frac{1}{3}$

FIG. 11. Viṣṇu with two Śaktis.  $\times \frac{4}{5}$







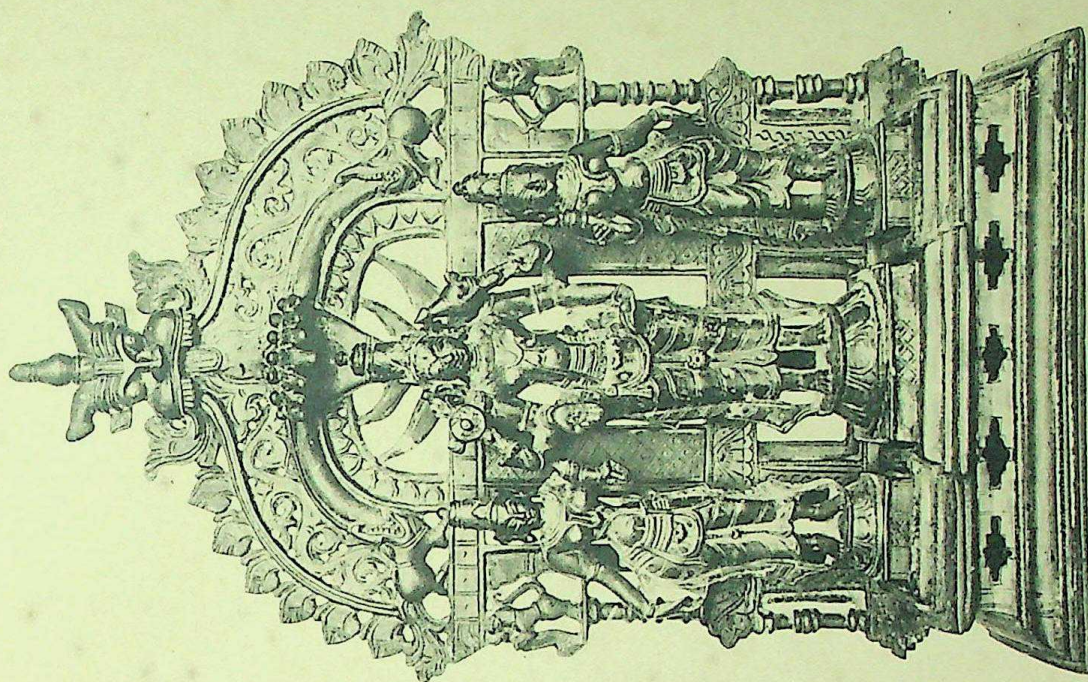


FIG. 11.

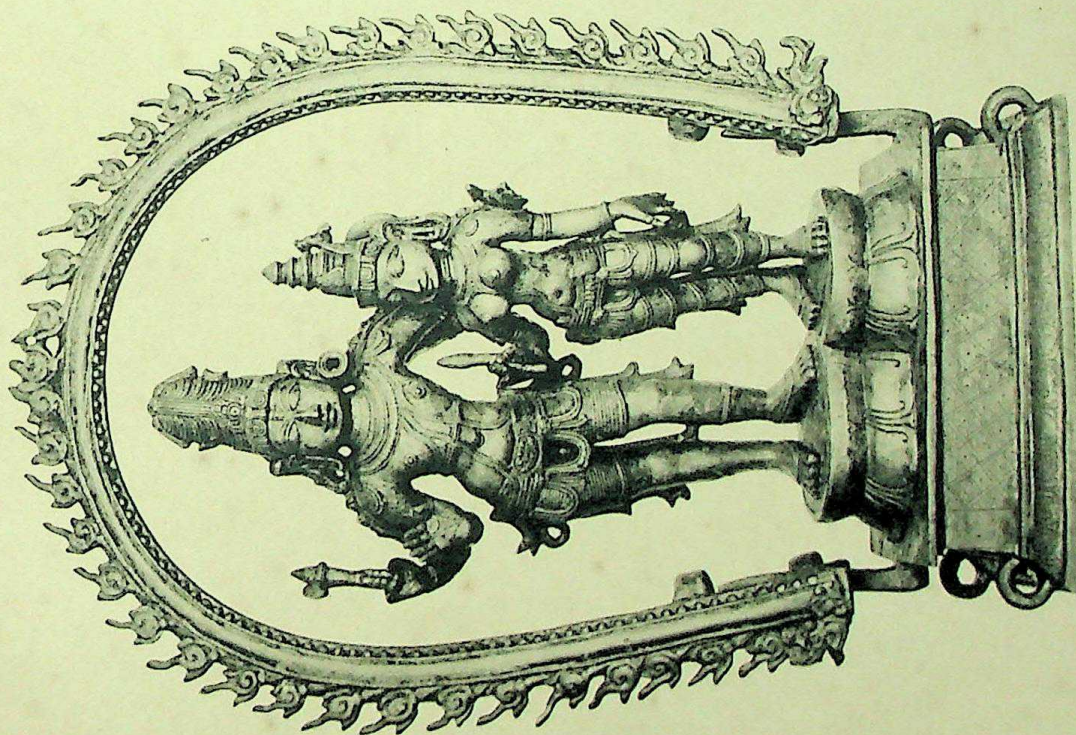


FIG. 10.











PLATE VII

- FIG. 12. Śakti, perhaps Pārvatī.  $\times \frac{1}{3.8}$   
FIG. 13. Same as fig. 12, side view.  $\times \frac{1}{3.4}$   
FIG. 14. Sūrya Deva.  $\frac{1}{3.4}$



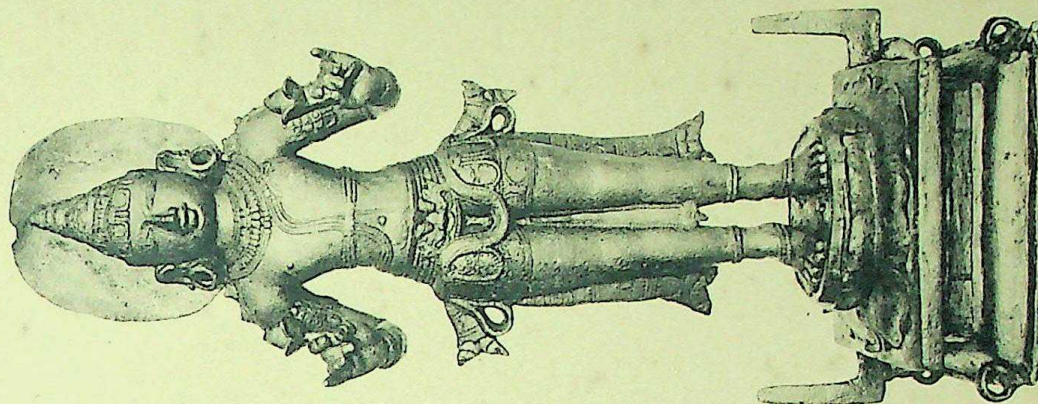


Fig. 14.

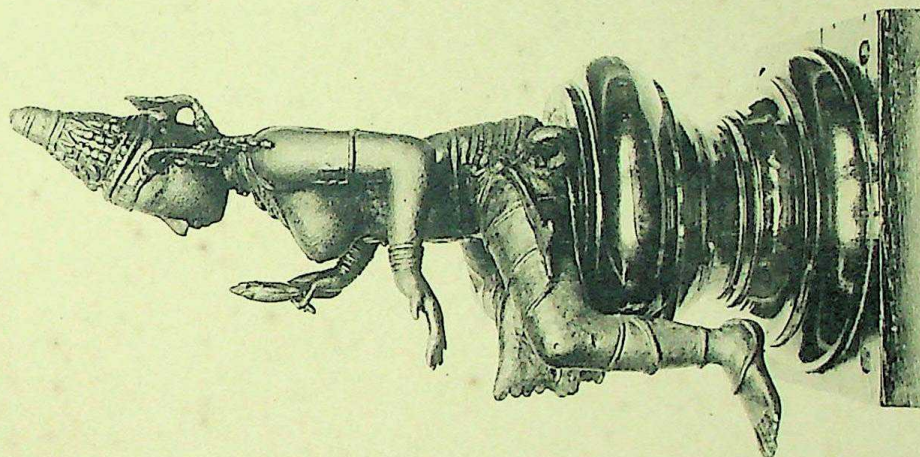


Fig. 13.

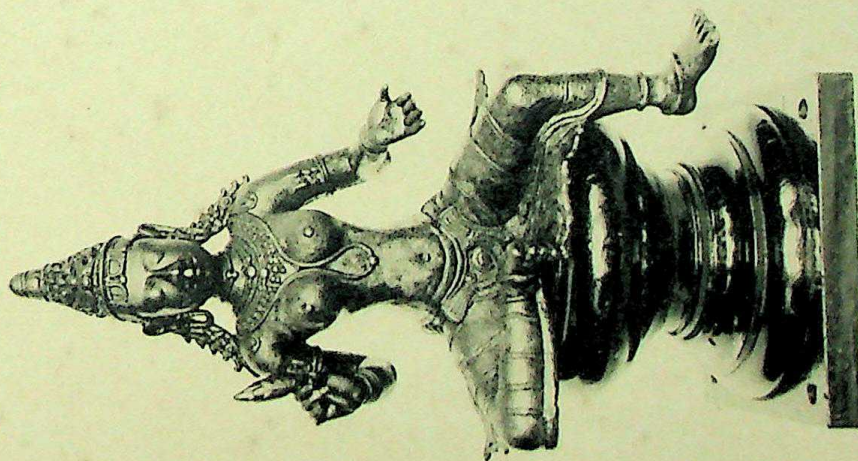


Fig. 12.











PLATE VIII

FIG. 15. Sundara Mūrti Svāmi.  $\times \frac{1}{3.5}$

FIG. 16. Same as fig. 15, side view.

FIG. 17. Sundara Mūrti Svāmi, another figure.  $\times \frac{1}{3}$



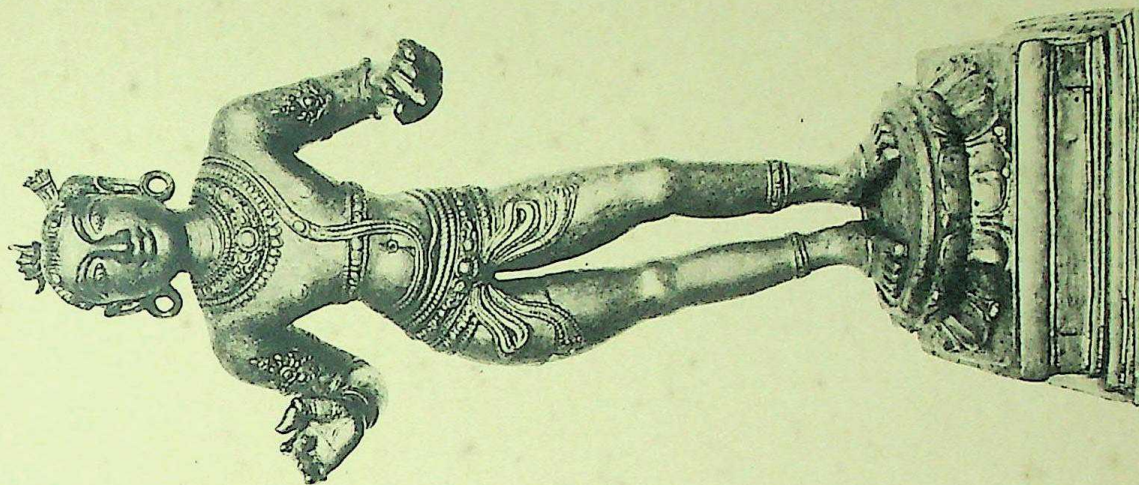


FIG. 17.

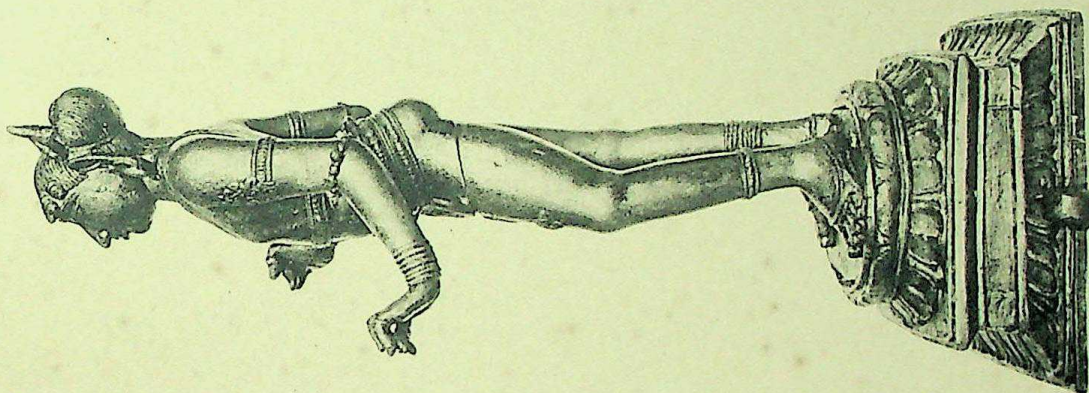


FIG. 16.

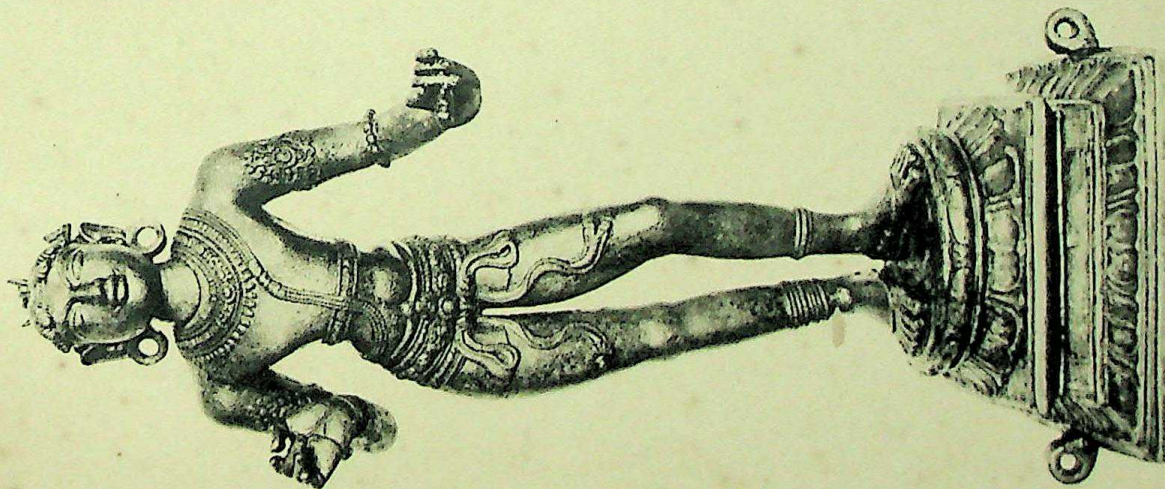


FIG. 15.











PLATE IX

- FIG. 18. Candēsvāra, or perhaps Vyāghrapāda.  $\times \frac{1}{4\frac{1}{3}}$   
FIG. 19. Mānikka Vāṇagar.  $\times \frac{1}{3}$   
FIG. 20. Tirujñāna Sambandha Svāmi.  $\times \frac{1}{3}$



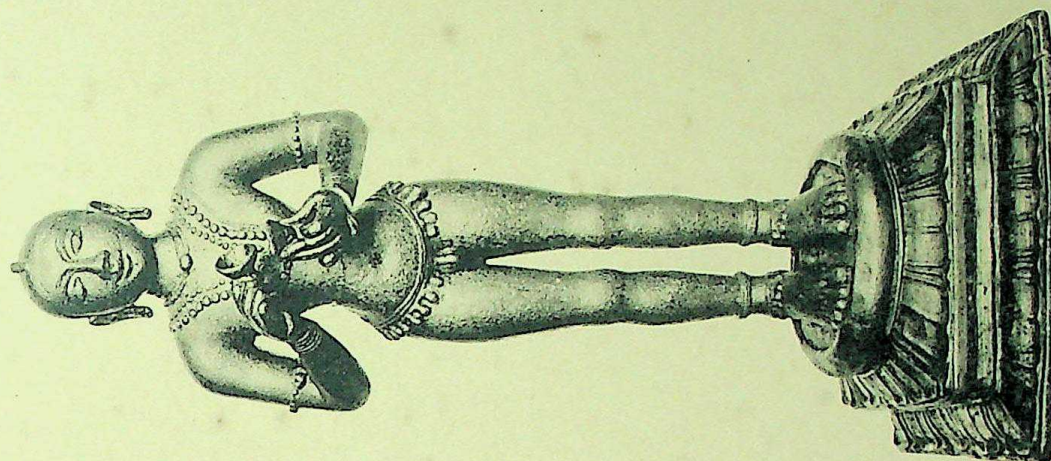


FIG. 20.

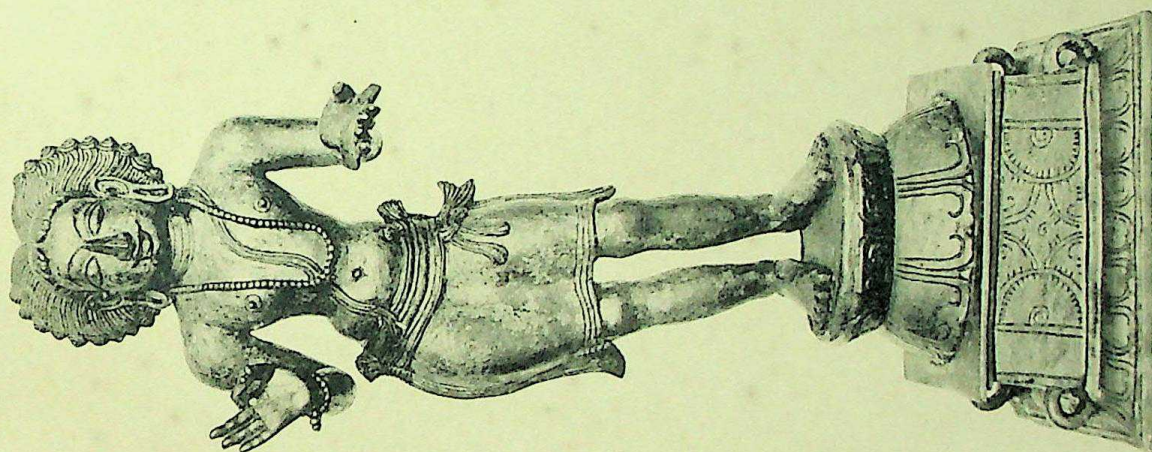


FIG. 19.

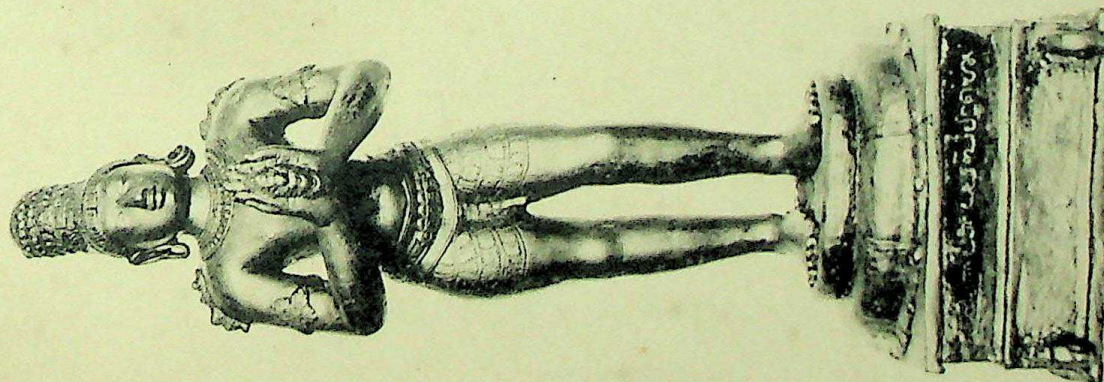


FIG. 18.











PLATE X

- FIG. 21. Probably Appar Svāmi.  $\frac{1}{3.5}$   
FIG. 22. Appar Svāmi.  $\times \frac{1}{3.3}$   
FIG. 23. Śakti, probably Pārvati.  $\times \frac{1}{3.3}$



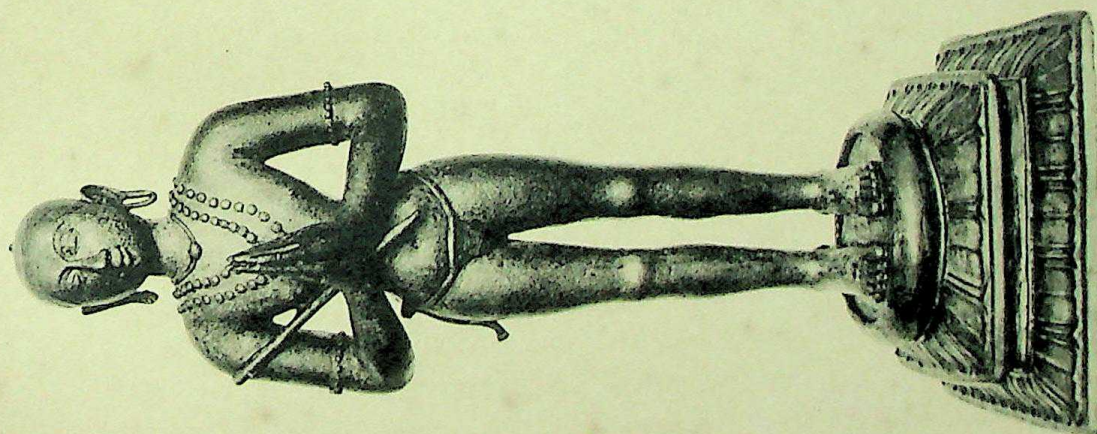


FIG. 21.

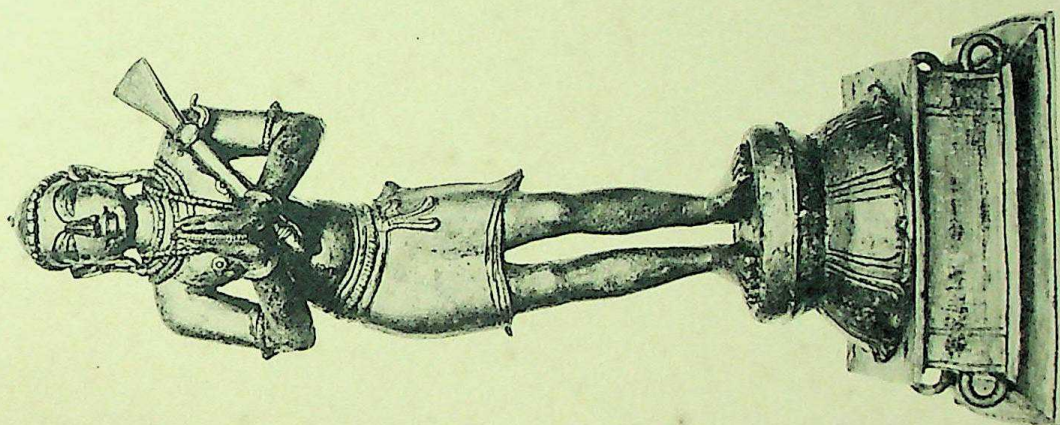


FIG. 22.

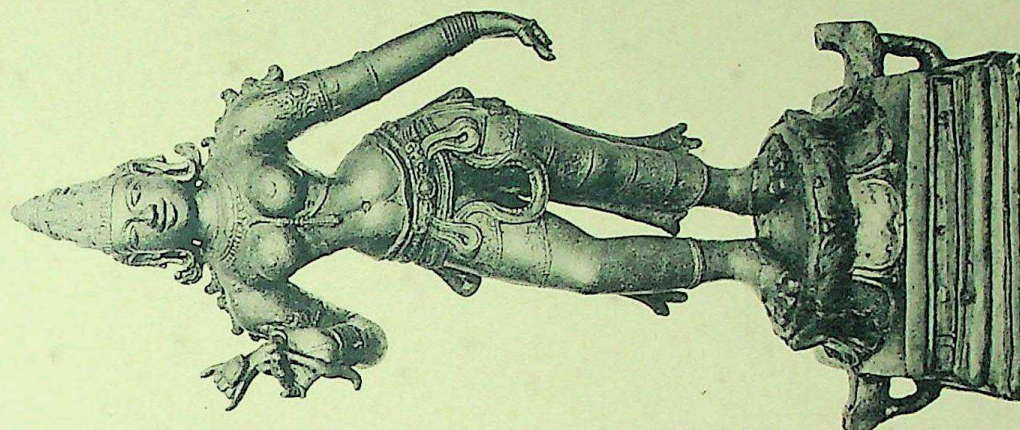


FIG. 23.











PLATE XI

- FIG. 24. Naṭarāja.  $\times \frac{1}{4}$   
FIG. 25. Kṛṣṇa.  $\frac{1}{4.3}$   
FIG. 26. Pārvatī.  $\times \frac{1}{5}$







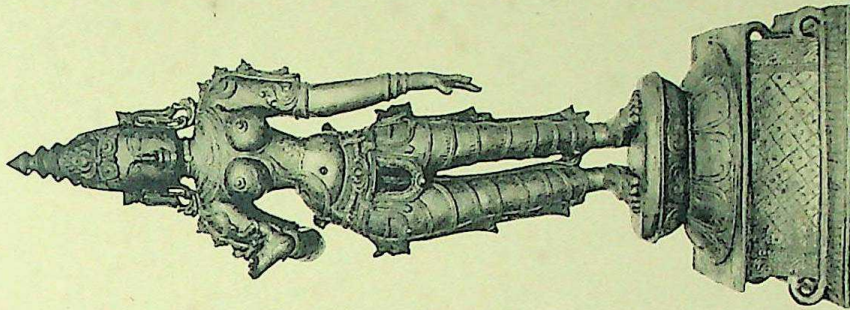


FIG. 26.

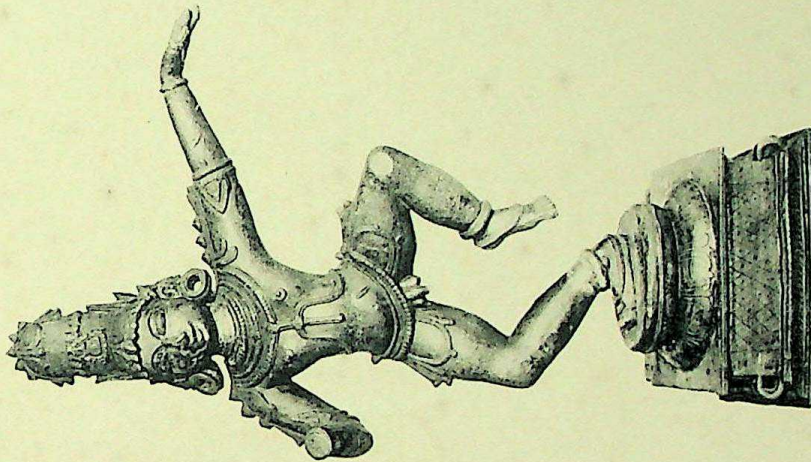


FIG. 25.

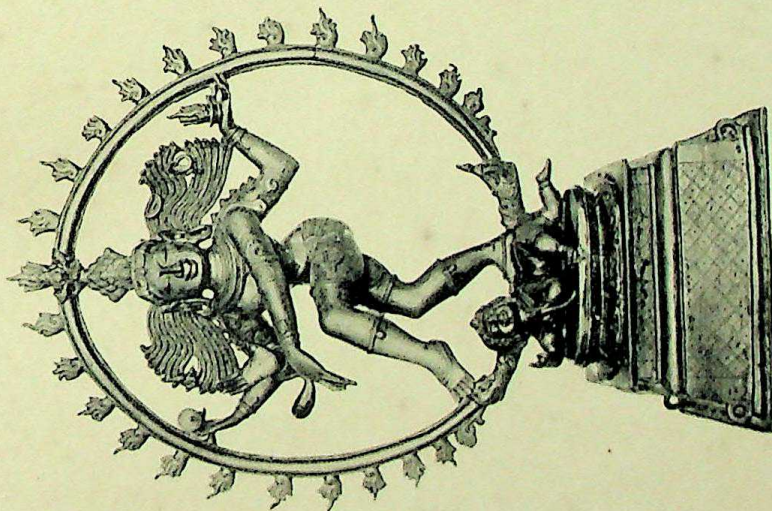


FIG. 24.











PLATE XII

- FIG. 27. Pārvatī.  $\times \frac{1}{5}$   
FIG. 28. Pārvatī.  $\times \frac{1}{5}$   
FIG. 29. Pārvatī.  $\times \frac{1}{5}$



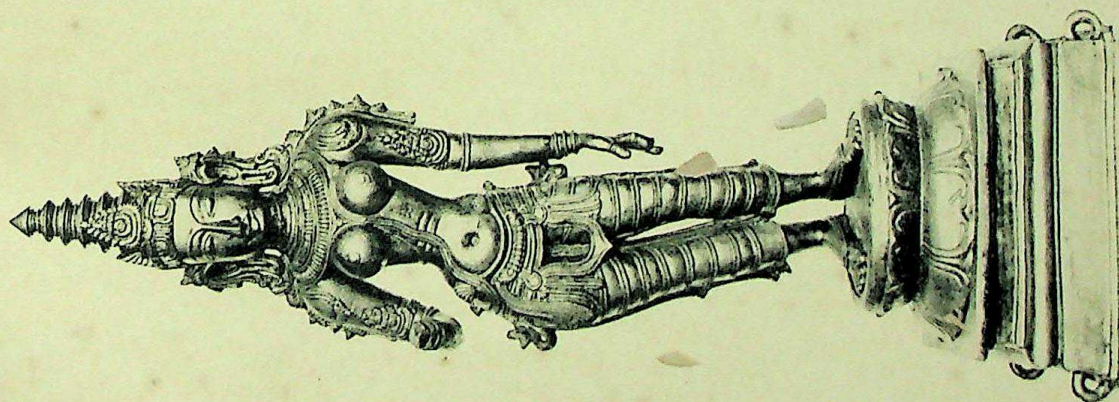


FIG. 27.

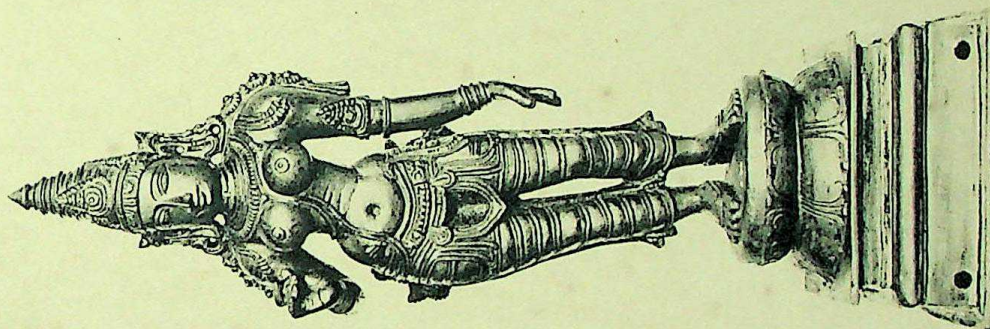


FIG. 28.

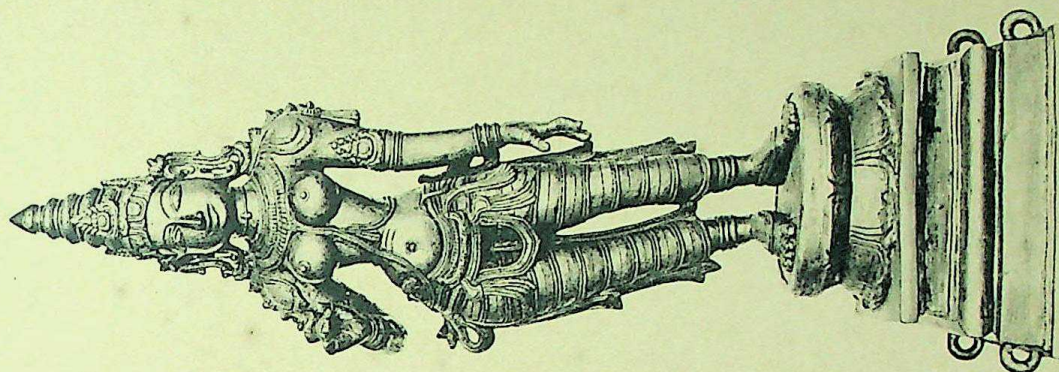


FIG. 29.











PLATE XIII

- FIG. 30. Pārvatī.  $\times \frac{1}{5}$   
FIG. 31. Pārvatī (same as fig. 30), side view.  
FIG. 32. Pārvatī (same as fig. 29), back view.



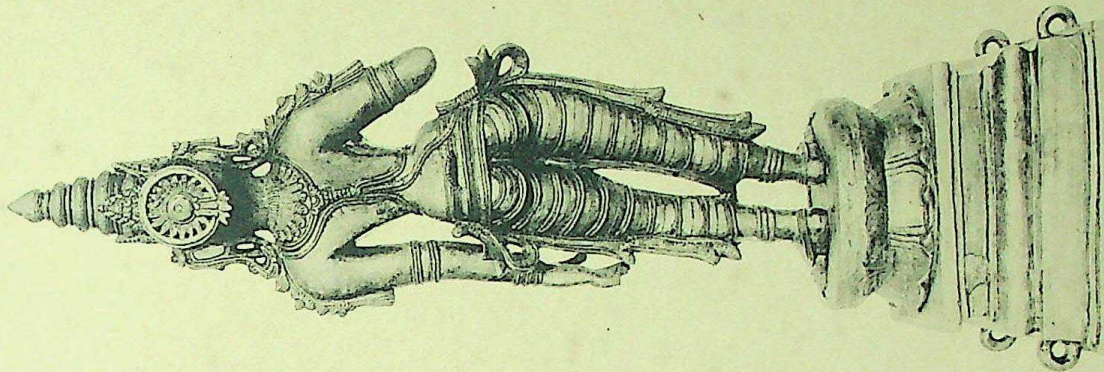


FIG. 32.

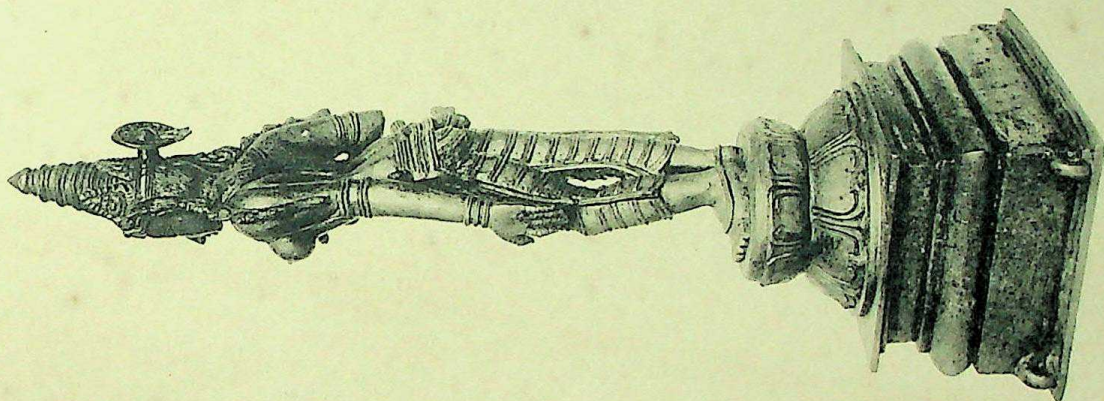


FIG. 31.

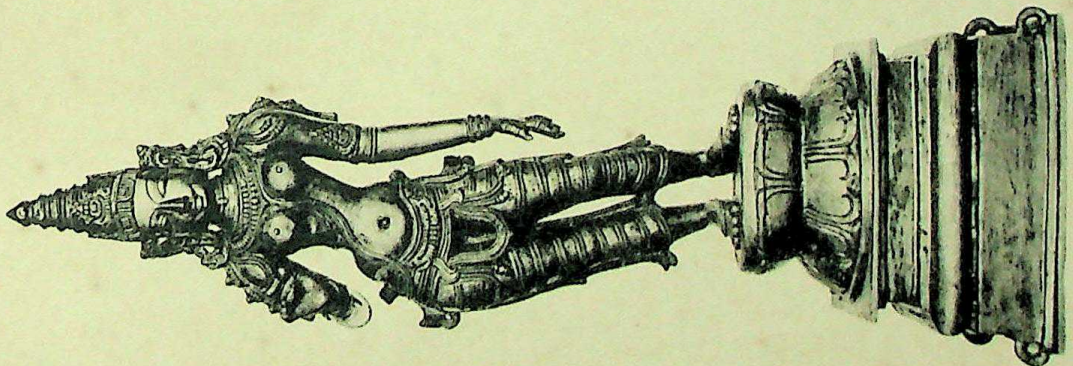


FIG. 30.











PLATE XIV

- FIG. 33. Buddha.  $\times \frac{1}{2.6}$   
FIG. 34. Kataragama Deviyo or Kārttikeya.  $\frac{1}{2.8}$   
FIG. 35. Buddha.  $\times \frac{1}{2.7}$   
FIG. 36. Visi-aṭa Buddha-rūpaya.  $\times \frac{1}{3}$   
FIG. 37. Swing with Śaiva emblems.  $\times \frac{1}{1.6}$



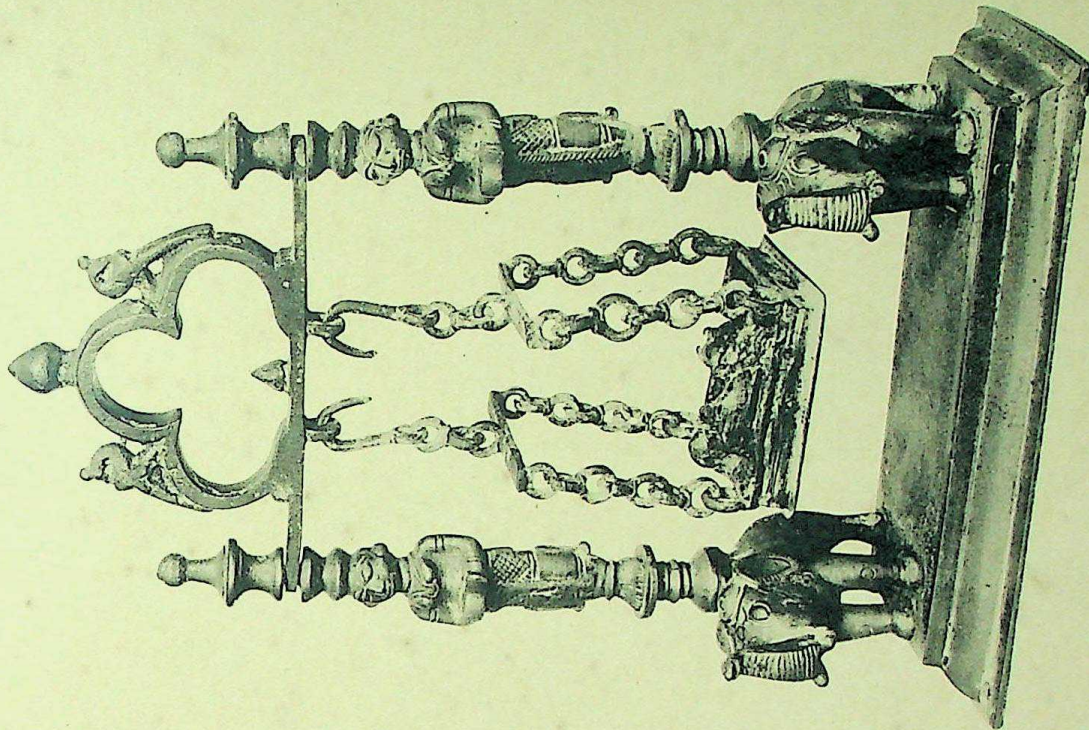


Fig. 37.

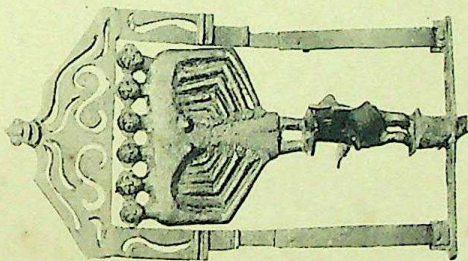


Fig. 34.

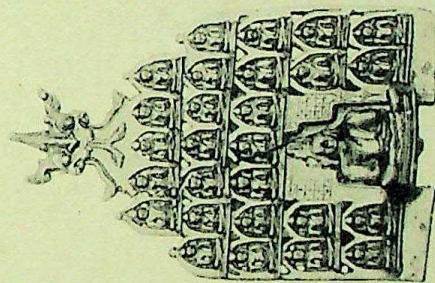


Fig. 36.

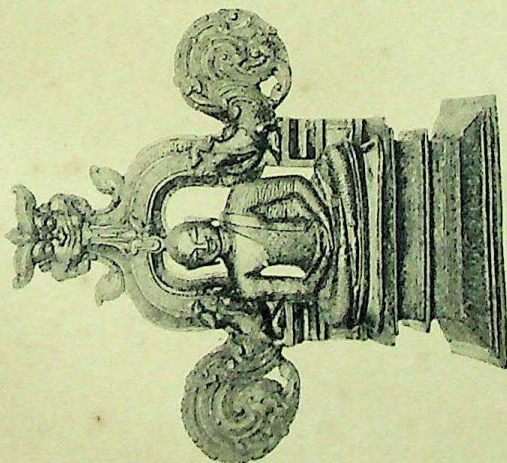


Fig. 33.

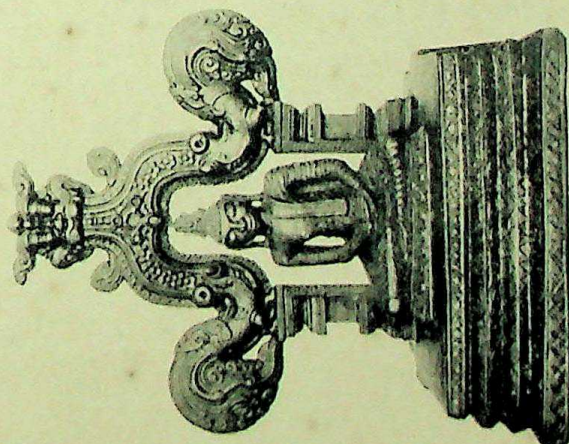


Fig. 35.











PLATE XV

- |          |         |                        |
|----------|---------|------------------------|
| FIG. 38. | Buddha. | $\times \frac{1}{1.5}$ |
| FIG. 39. | Buddha. | $\times \frac{1}{2}$   |
| FIG. 40. | Buddha. | $\times \frac{1}{4}$   |



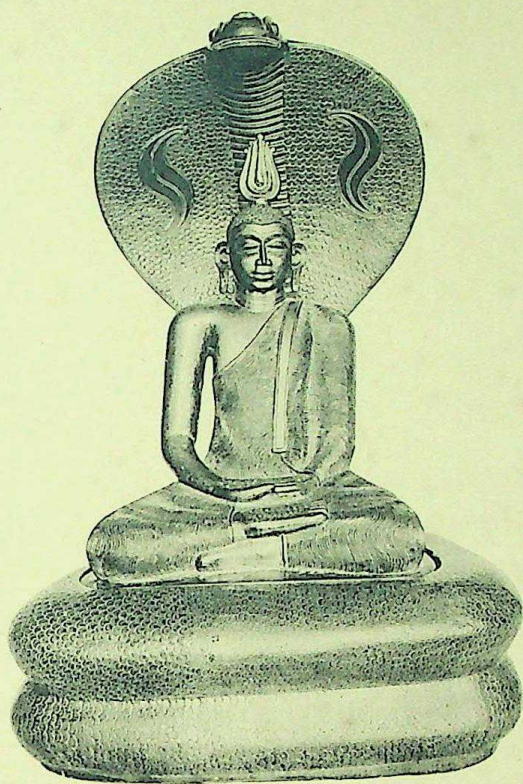


FIG. 38.

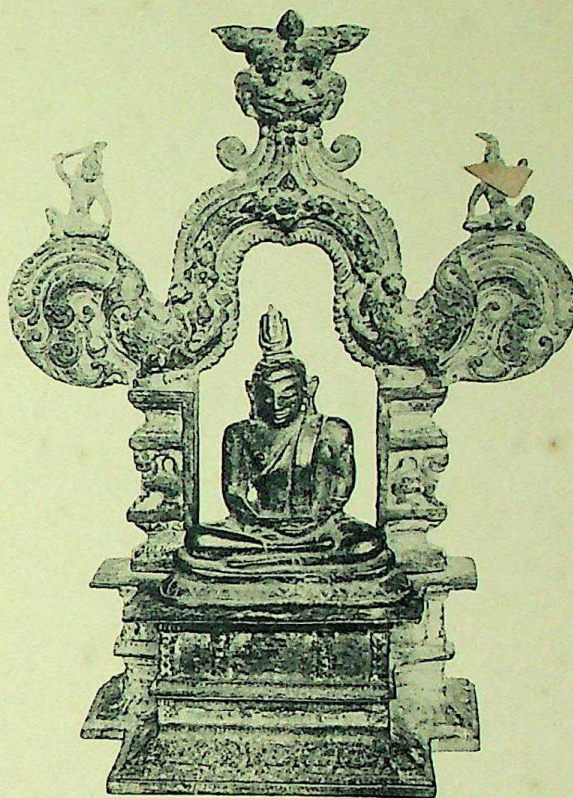


FIG. 39.

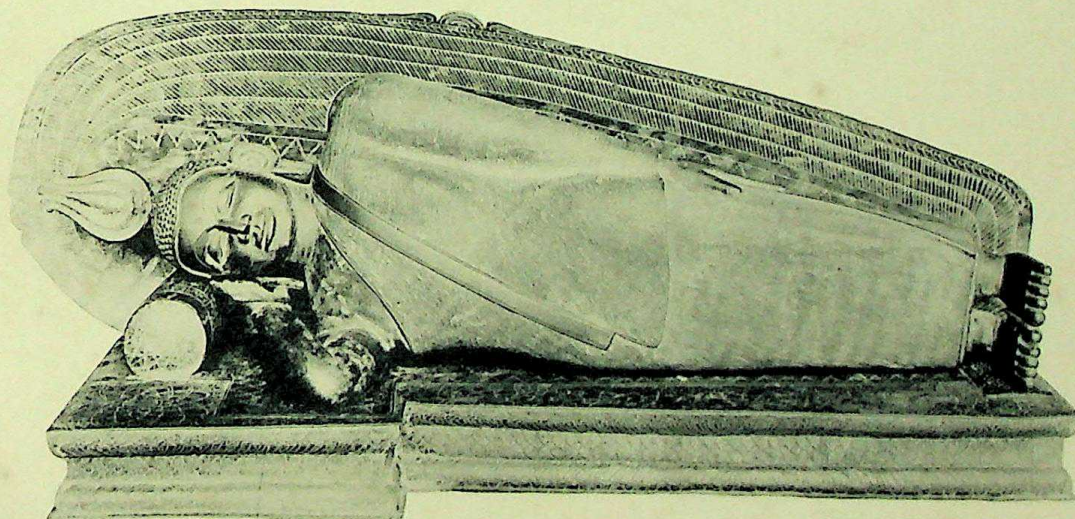


FIG. 40.











PLATE XVI

- FIG. 41. Viṣṇu with two Śaktis.  $\times \frac{1}{3.5}$   
FIG. 42. Pattinī.  $\times \frac{1}{2.6}$   
FIG. 43. Pattinī.  $\times \frac{1}{2.7}$   
FIG. 44. Buddha.  $\times \frac{1}{2.7}$   
FIG. 45. Naṭarāja (Indian Museum, Calcutta).  $\times \frac{1}{5}$



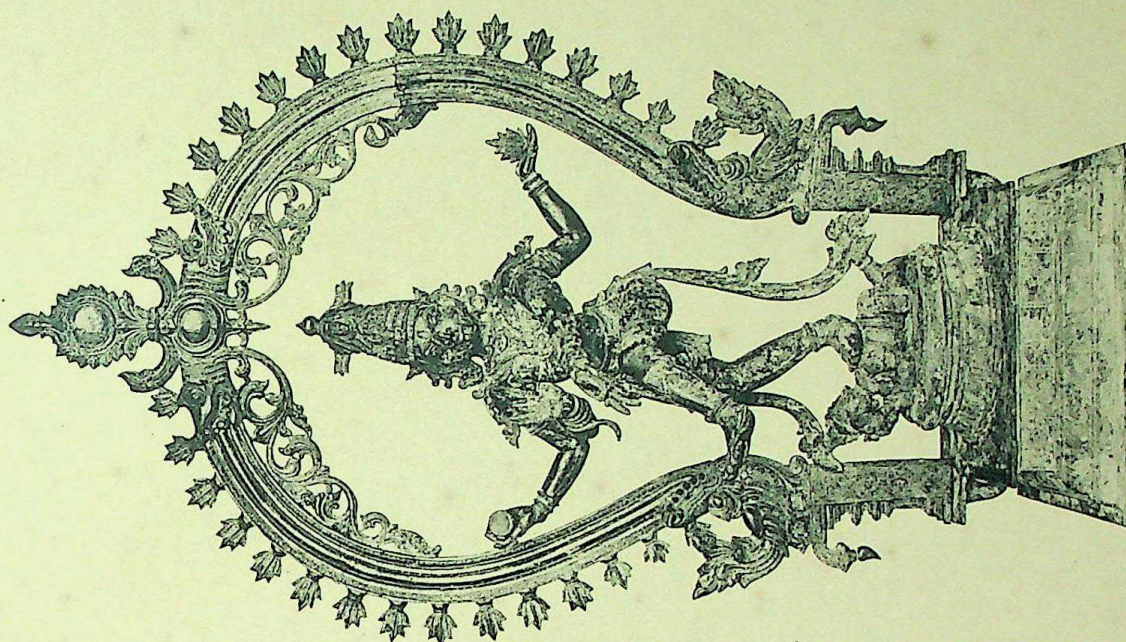


FIG. 45.

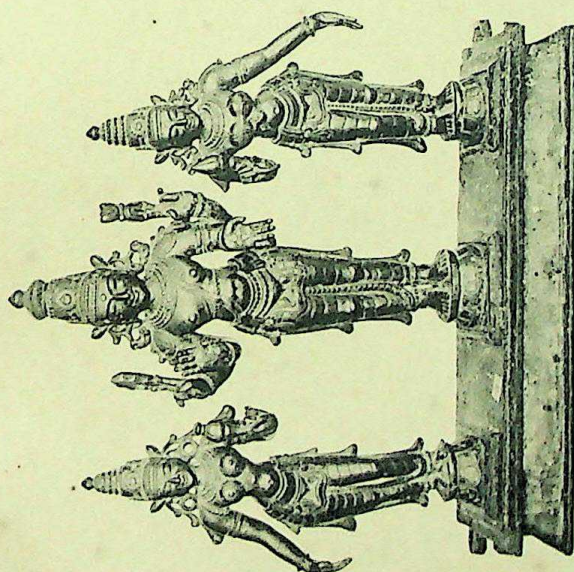


FIG. 41.

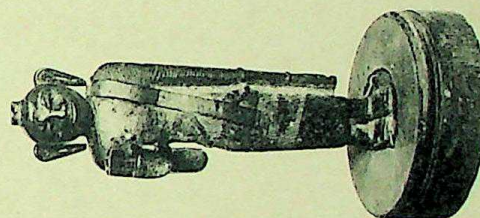


FIG. 44.

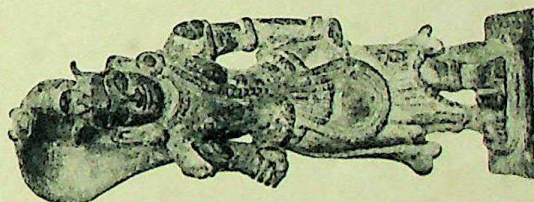


FIG. 43.

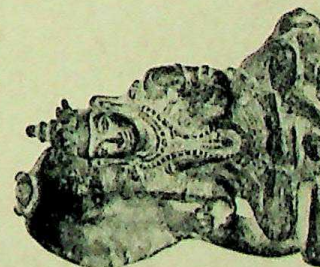


FIG. 42.











PLATE XVII

- |          |         |                      |
|----------|---------|----------------------|
| FIG. 46. | Buddha. | $\times \frac{1}{5}$ |
| FIG. 47. | Buddha. | $\times \frac{1}{2}$ |
| FIG. 48. | Buddha. | $\times \frac{1}{2}$ |



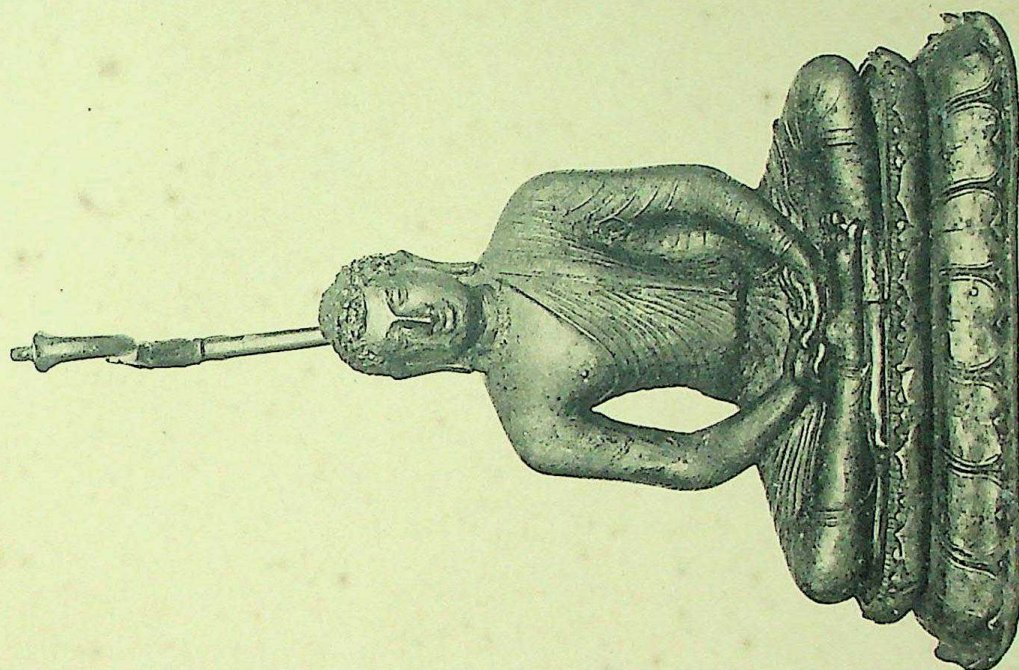


FIG. 47.

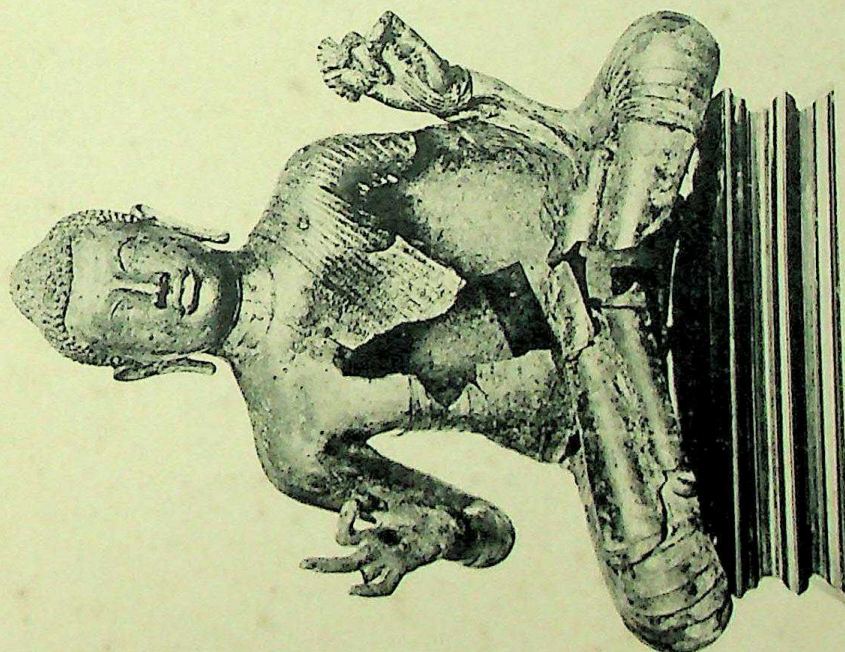


FIG. 46.

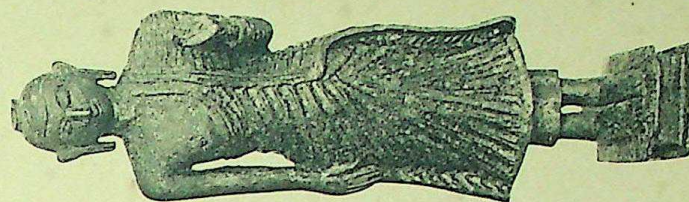


FIG. 48.











## PLATE XVIII

- FIG. 49. Candelabrum.  $\times \frac{1}{5.5}$   
 FIG. 50. Ewer.  $\times \frac{1}{3.8}$   
 FIGS. 51, 52. Box to hold sandal paste.  $\times \frac{1}{1.6}$   
 FIG. 53. Braided hair (part of an image of Naṭarāja).  $\times \frac{1}{2.6}$   
 FIG. 54. Cauldron.  $\times \frac{1}{2.0}$   
 FIG. 55. *Kotalaya*.  $\times \frac{1}{6}$   
 FIG. 56. Casket.  $\times \frac{1}{4}$   
 FIG. 57. Casket.  $\times \frac{1}{3}$



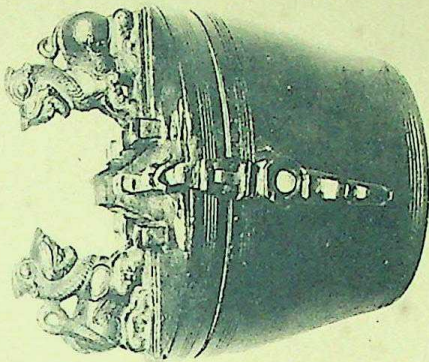


FIG. 52.

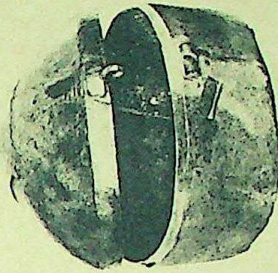


FIG. 56.

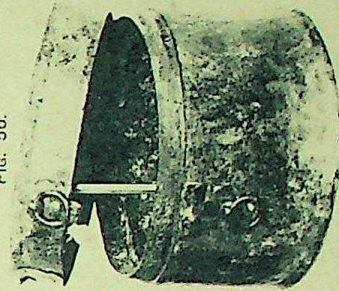


FIG. 57.

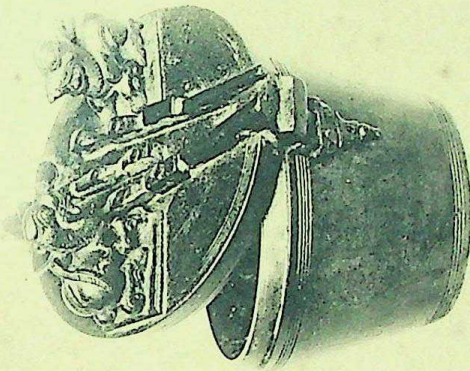


FIG. 51.

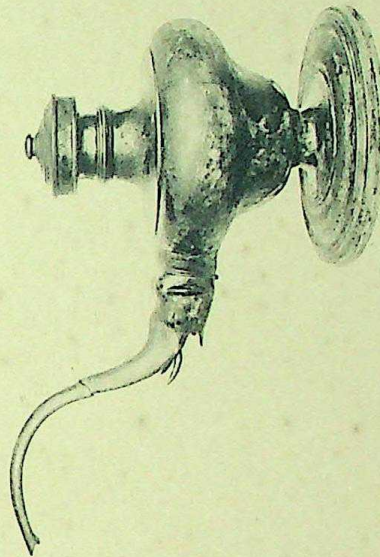


FIG. 55.

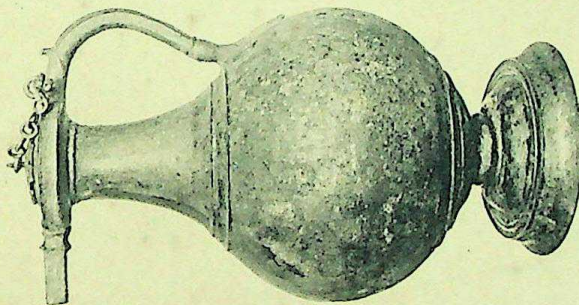


FIG. 50.

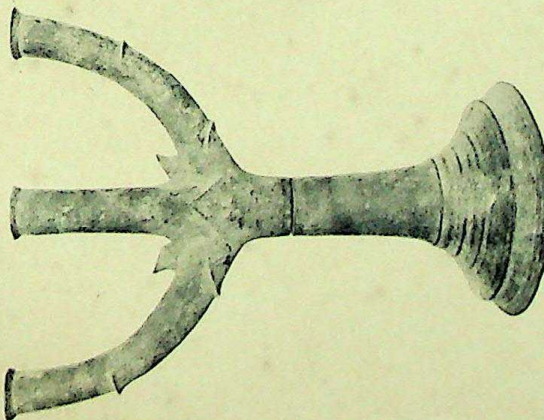


FIG. 49.

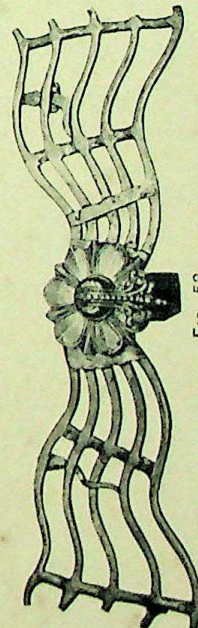


FIG. 53.

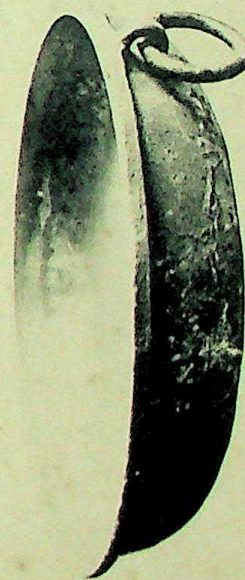


FIG. 54.











## PLATE XIX

- FIG. 58. Part of a lamp.  $\times \frac{1}{8.5}$
- FIG. 59. *Ham̐sas*, finials of lamps.  $\frac{1}{5.5}$
- FIG. 60. Lamp.  $\times \frac{1}{5}$
- FIG. 61. Lamp.  $\times \frac{1}{4}$
- FIG. 62. Cresset (*at-pandama*).  $\times \frac{1}{5}$
- FIG. 63. Finial (*kota*).  $\times \frac{1}{4.3}$
- FIG. 64. Lamp with Gaja-Lakṣmī in *torana*.  $\times \frac{1}{4}$
- FIG. 65. Camphor burner.  $\times \frac{1}{5.6}$
- FIG. 66. Bracket lamp.  $\times \frac{1}{5}$
- FIG. 67. Camphor burner.  $\times \frac{1}{5}$
- FIG. 68. Box.  $\times \frac{1}{3.3}$
- FIG. 69. *Kotalaya*.  $\times \frac{1}{3}$
- FIG. 70. *Killotaya* (lime box).  $\times \frac{1}{3}$
- FIG. 71. Miniature dāgaba.  $\times \frac{1}{2}$



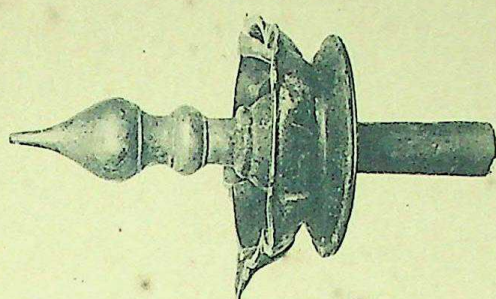


Fig. 60.

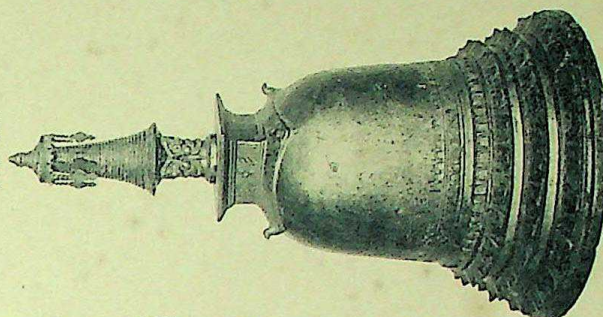


Fig. 71.

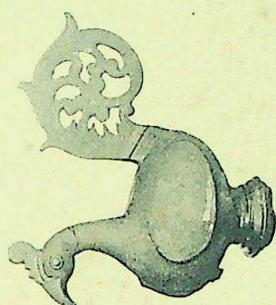


Fig. 59.

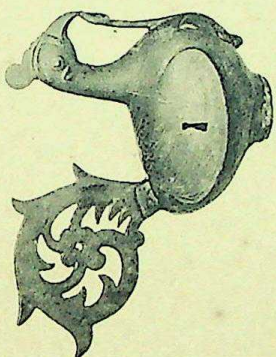


Fig. 61.



Fig. 62.

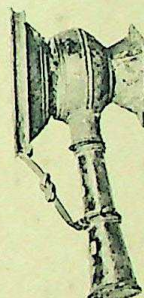


Fig. 63.

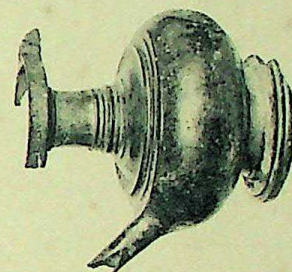


Fig. 69.



Fig. 68.



Fig. 67.

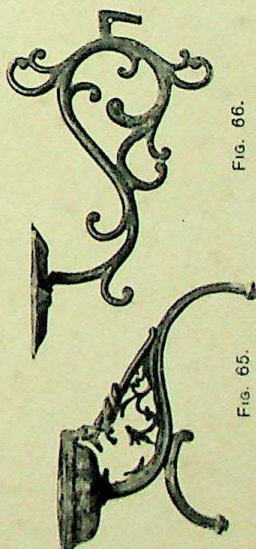


Fig. 65.

Fig. 66.

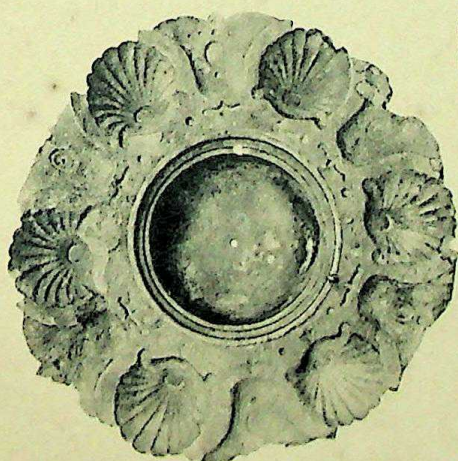


Fig. 58.



Fig. 64.



Fig. 70.







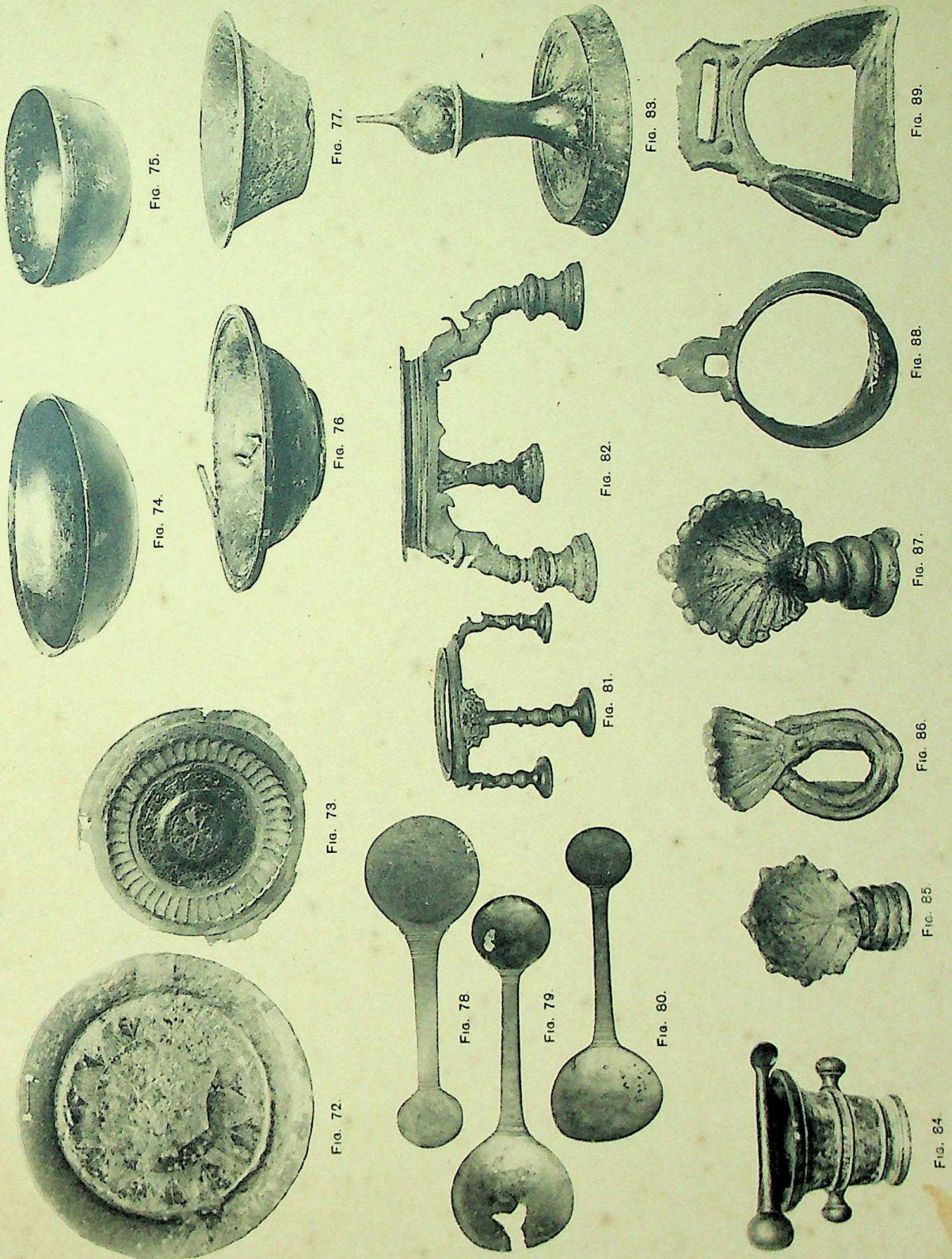




## PLATE XX

FIGS. 72, 73.	Platters.	$\times \frac{1}{4.7}$	
FIGS. 74, 75.	Bowls.	$\times \frac{1}{3.4}$	
FIGS. 76, 77.	Basins.		
FIGS. 78-80.	Spoons.	$\times \frac{1}{6}$	
FIGS. 81, 82.	Tripods.	$\times \frac{1}{5.5}$	
FIG. 83.	Finial.	$\times \frac{1}{5}$	
FIG. 84.	Mortar and pestle.	$\times \frac{1}{6}$	
FIGS. 85, 86.	Seven-headed cobras.	$\times \frac{1}{4}$	
FIG. 87.	Twenty-one-headed cobra.	$\times \frac{1}{4}$	
FIGS. 88, 89.	Stirrups.	$\times \frac{1}{3.5}$	











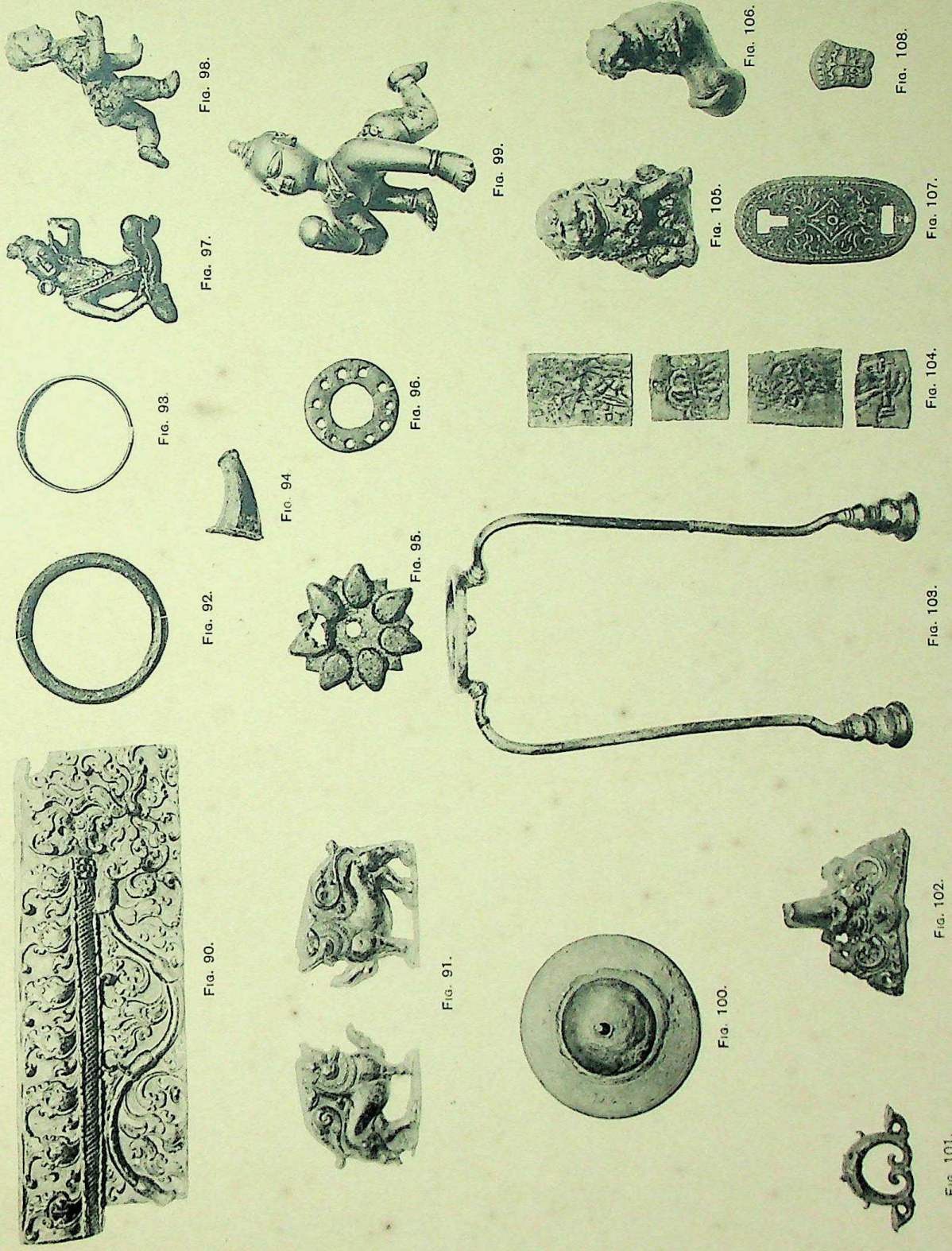




## PLATE XXI

FIG. 90.	Panel.	$\times \frac{1}{6.5}$	
FIG. 91.	Lions.	$\times \frac{1}{5.4}$	
FIGS. 92, 93.	Armlets.	$\times \frac{1}{3}$	
FIG. 94.	Powder horn.	$\times \frac{1}{3}$	
FIG. 95.	Star.	$\times \frac{1}{3}$	
FIG. 96.	Perforated wheel.	$\times \frac{1}{3}$	
FIG. 97.	Figure (unidentified).	$\times \frac{1}{3}$	
FIGS. 98, 99.	Bāla-Kṛṣṇa.	$\times \frac{1}{3}$	
FIG. 100.	Cymbal.	$\times \frac{1}{4}$	
FIG. 101.	Door handle.	$\times \frac{1}{4}$	
FIG. 102.	Ornament with lion head (upside down on plate).	$\times \frac{1}{4}$	
FIG. 103.	Tripod.	$\times \frac{1}{4.5}$	
FIG. 104.	Four engraved plates.	$\times \frac{1}{3}$	
FIG. 105.	Lion.	$\times \frac{1}{3}$	
FIG. 106.	Lion.	$\times \frac{1}{2.5}$	
FIG. 107.	Handle plate.	$\times \frac{1}{3}$	
FIG. 108.	<i>Śrī-patula</i> , sacred footprints of Buddha.	$\times \frac{1}{3}$	











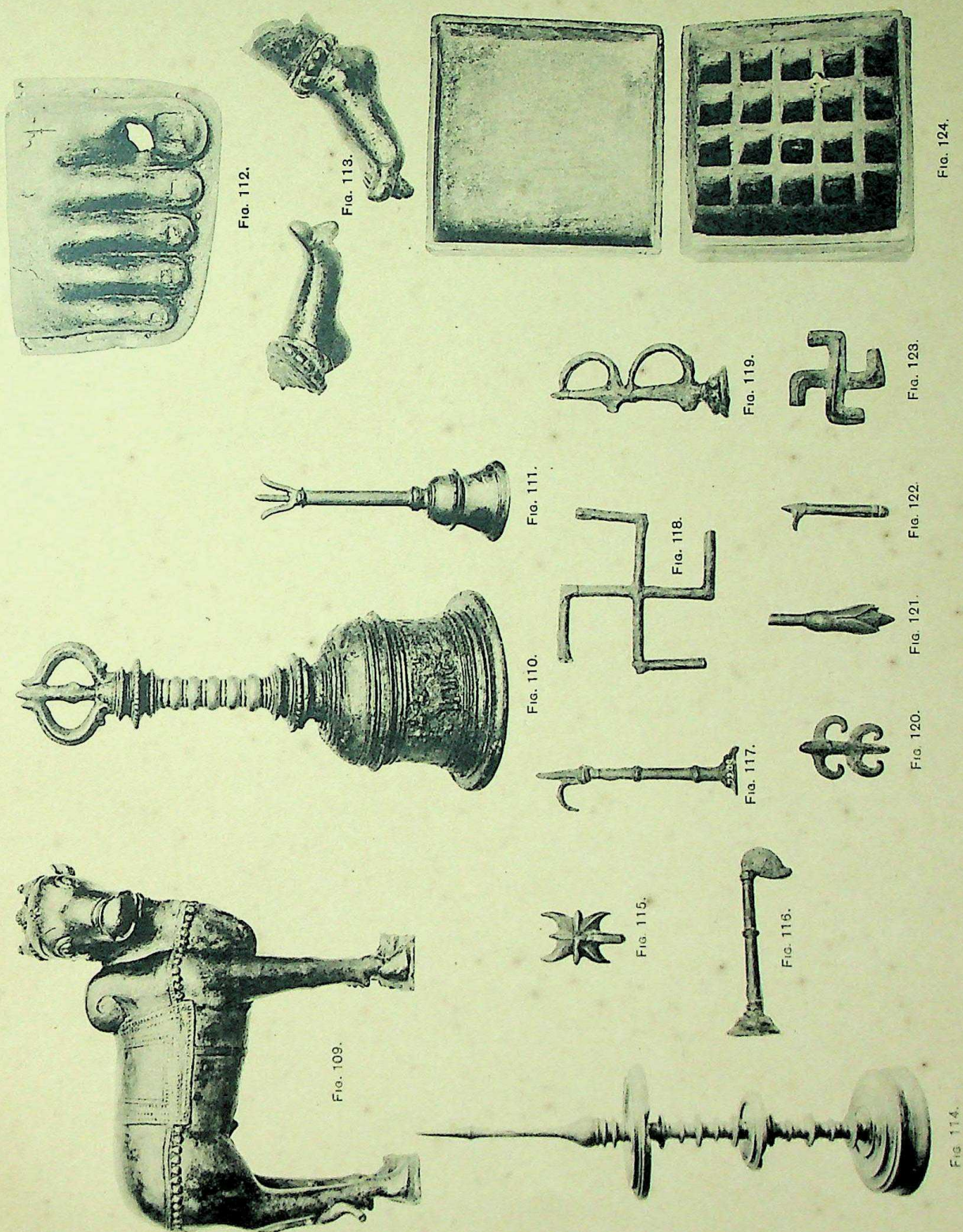




## PLATE XXII

- FIG. 109. Nandi, Śiva's bull.  $\times \frac{1}{5}$
- FIGS. 110, 111. Bells with *triśūla* terminals.  $\times \frac{1}{3}$
- FIG. 112. Model of part of human foot.  $\times \frac{1}{3}$
- FIG. 113. Feet, probably from a figure of Natarāja.  $\times \frac{1}{2.2}$
- FIG. 114. Finial of a dāgaba.  $\times \frac{1}{12}$
- FIG. 115. Vajra (Hindū emblem).  $\times \frac{1}{4}$
- FIGS. 116, 117. Elephant-goads.  $\times \frac{1}{3}$
- FIG. 118. Svastika.  $\times \frac{1}{3}$
- FIGS. 119, 120. Double *triśūlas*.  $\times \frac{1}{3}$
- FIG. 121. Lotus-bud.  $\times \frac{1}{3}$
- FIG. 122. Elephant-goad.  $\times \frac{1}{3}$
- FIG. 123. Svastika.  $\times \frac{1}{3}$
- FIG. 124. Reliquary or Meditation box (*yantra-gala*).  $\times \frac{1}{3}$















## PLATE XXIII

- FIGS. 125-8. Lokapālas (Sataravaram Deviyo)  $\times \frac{1}{5}$
- FIG. 129. Śakti, probably Pārvatī.  $\times \frac{1}{4.5}$
- FIGS. 130, 131, 132 (A-D), and 136. Lokapālas, *viz.* Brahmā and Viṣṇu and five out of the eight Dik-pālas.  $\times \frac{1}{3}$
- viz.* 130. Brahmā (Zenith).
131. Viṣṇu (Nadir).
- 132 A. Varuṇa (W.).
- B. Agni (SE.).
- C. Nairṛta (SW.).
- D. Indra (E.).
136. Yama (S.).
- FIG. 133. Śakti (not identified).  $\times \frac{1}{3}$
- FIG. 134. Śakti (probably Lakṣmī).  $\times \frac{1}{3}$
- FIG. 135. Śakti (perhaps Pattinī).  $\times \frac{1}{3}$
- FIGS. 137-40. Lokapālas (Sataravaram Deviyo).  $\times \frac{1}{3}$
- viz.* 137 A, B. Dhṛtarāṣṭra (E.).
- 138 A, B. Virūpākṣa (W.).
- 139 A, B. Vaiśrāvana (N.).
- 140 A, B. Virūḍhaka (S.).



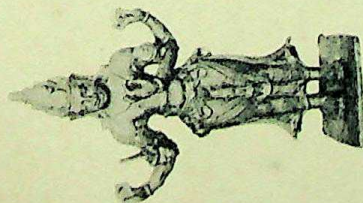


Fig. 125.

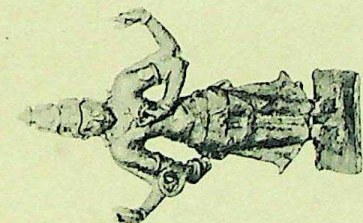


Fig. 126.

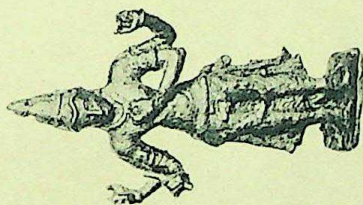


Fig. 127.

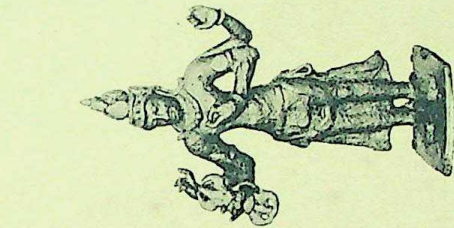


Fig. 128.

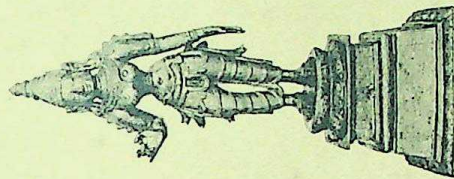


Fig. 129.



Fig. 130.

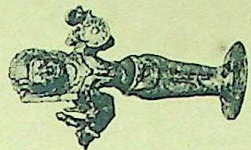
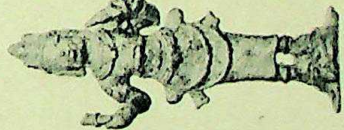


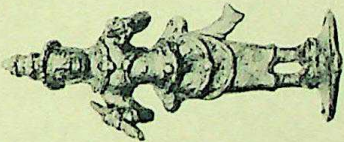
Fig. 131.



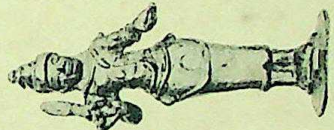
A



B



C



D



Fig. 137A.

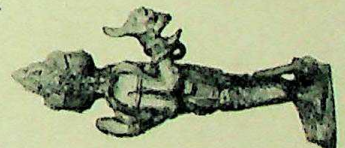


Fig. 138A.

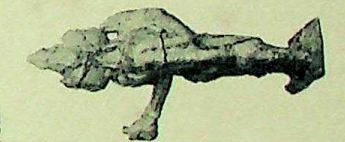


Fig. 139A.

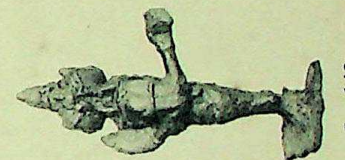


Fig. 140A.



Fig. 133.



Fig. 134.

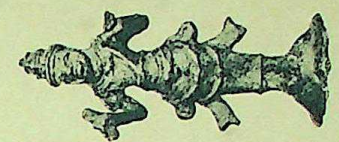


Fig. 135.



Fig. 136.



Fig. 137B.



Fig. 138B.

Fig. 139.

Fig. 140.











## PLATE XXIV

FIG. 141.	Lion.	$\times \frac{1}{3}$	
FIG. 142.	Horse.	$\times \frac{1}{3}$	
FIG. 143.	Elephant.	$\times \frac{1}{3}$	
FIG. 144.	Bull.	$\times \frac{1}{2 \cdot 2}$	
FIG. 145.	Three lions.	$\times \frac{1}{2 \cdot 5}$	
FIG. 146.	Three elephants.	$\times \frac{1}{3}$	
FIG. 147.	Three horses.	$\times \frac{1}{3}$	
FIG. 148.	Three bulls.	$\times \frac{1}{3}$	
FIG. 149.	Elephant.	$\times \frac{1}{3}$	
FIG. 150.	Lion.	$\times \frac{1}{3}$	
FIG. 151.	Bull.	$\times \frac{1}{3}$	
FIG. 152.	Lion.	$\times \frac{1}{3}$	
FIG. 153.	Five elephants.	$\times \frac{1}{2}$	
FIG. 154.	Seven-headed cobra.	$\times \frac{1}{1 \cdot 6}$	
FIG. 155.	Chank.		
FIG. 156.	Snail.		
FIGS. 157, 158.	Crabs.		
FIG. 159.	Two fishes.		
FIG. 160.	Tortoise.		
FIG. 161.	Crab.		
FIGS. 162, 163.	Tortoise.		
FIGS. 164, 165, 166, 167.	Fishes.		





Fig. 156.

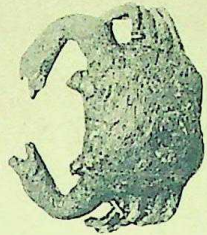


Fig. 157.

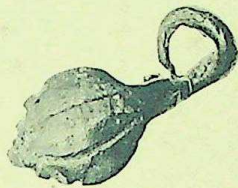


Fig. 154.

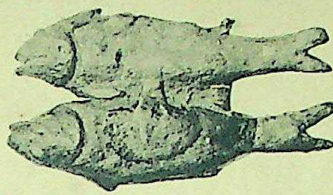


Fig. 159.



Fig. 158.



Fig. 155.



Fig. 164.

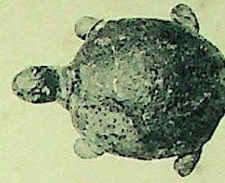


Fig. 163.



Fig. 161.



Fig. 162.

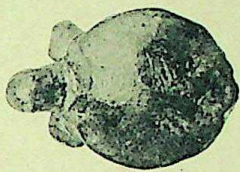


Fig. 160.



Fig. 165.



Fig. 167.

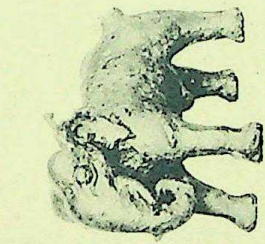


Fig. 143.

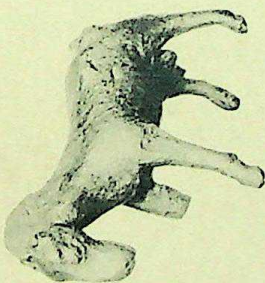


Fig. 142.

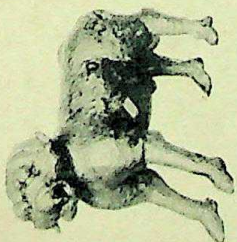


Fig. 141.



Fig. 148.

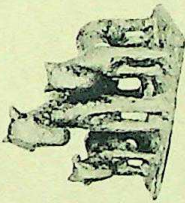


Fig. 147.



Fig. 146.

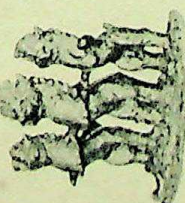


Fig. 145.

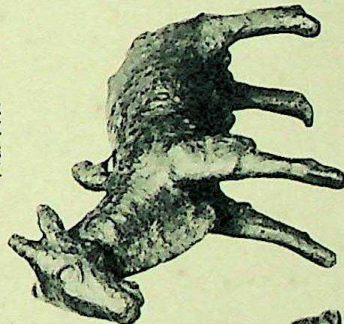


Fig. 144.



Fig. 152.



Fig. 149.

Fig. 150.

Fig. 151.



Fig. 153.













PLATE XXV

FIGS. 168, 169, 170. Hanuman. Three views. Indian Museum, South  
Kensington.

figs. 168, 170.  $\times \frac{1}{3.4}$

fig. 169.  $\times \frac{1}{4.3}$



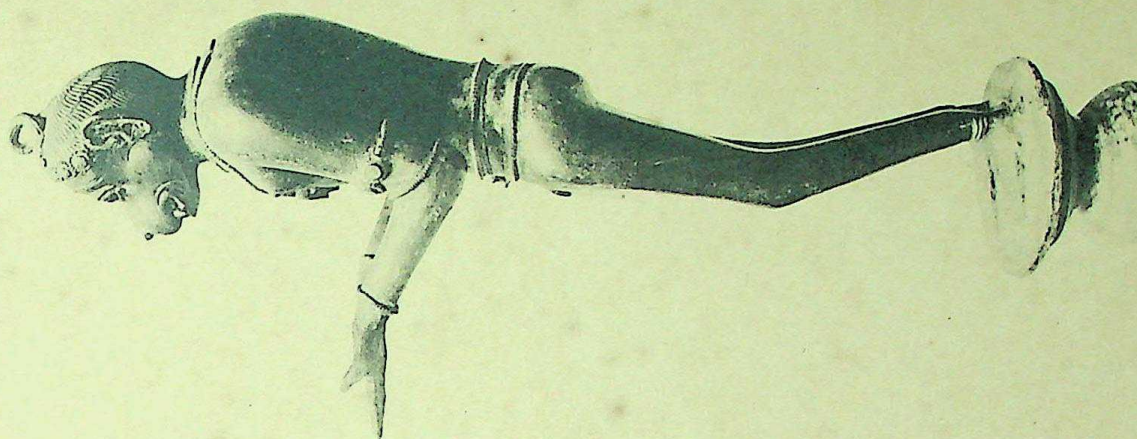


Fig. 170.

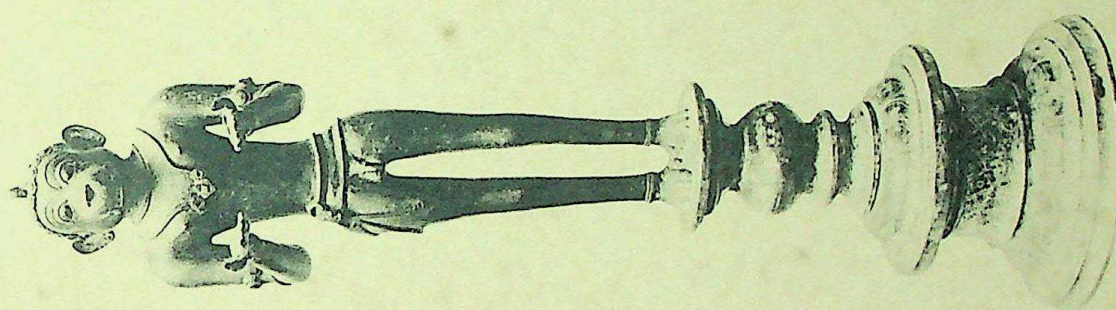


Fig. 169.

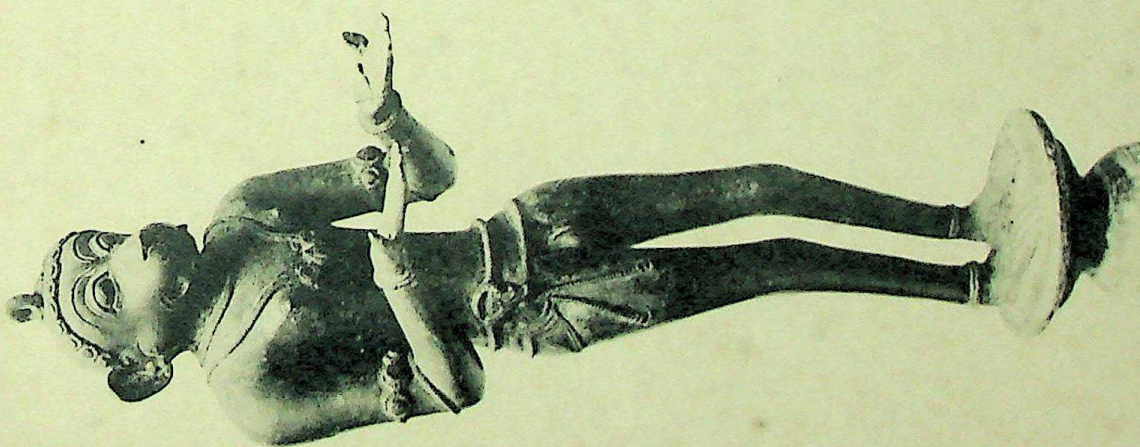


Fig. 168.











PLATE XXVI

FIG. 171. Pattinī. British Museum.  $\times \frac{1}{6}$





FIG. 171.











## PLATE XXVII

FIGS. 172, 173.	Avalokiteśvara.	Front and back views.	Author's Collection.	× 1
FIG. 174.	Avalokiteśvara.	Nevill Collection, British Museum.	× $\frac{9}{10}$	
FIG. 175.	Avalokiteśvara.	Nevill Collection, British Museum.	× $\frac{1}{2}$	
FIG. 176.	Avalokiteśvara.	Nevill Collection, British Museum.	× $\frac{7}{8}$	
FIG. 177.	Buddha.			
FIG. 178.	Cundā.	Nevill Collection, British Museum.		
FIG. 179.	Cundā.	Nevill Collection, British Museum.	× $\frac{1}{2}$	
FIG. 180.	Praying Devatā.			
FIG. 181.	Praying Devatā.			



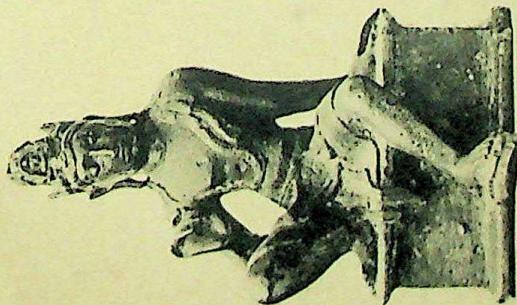


Fig. 172.

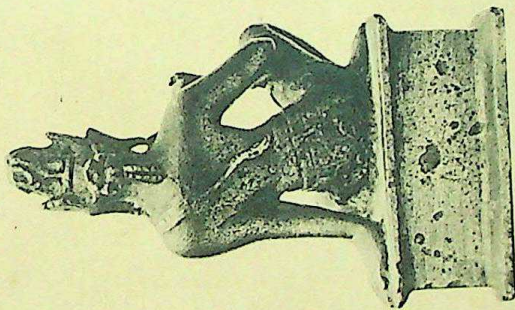


Fig. 173.

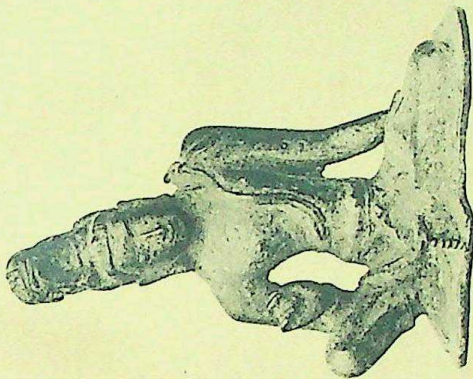


Fig. 174.

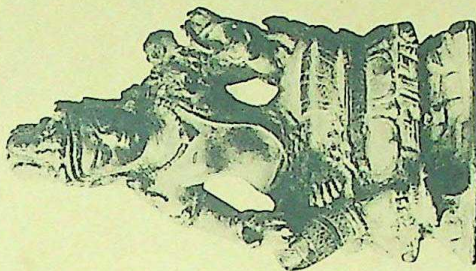


Fig. 175.

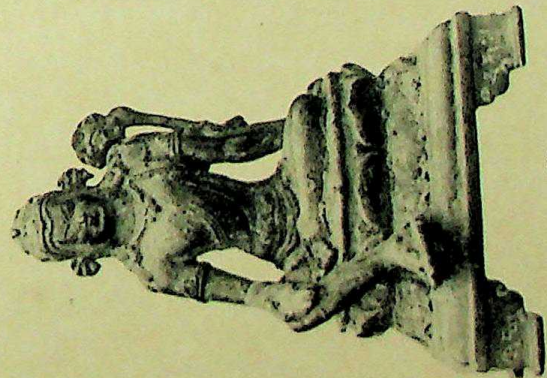


Fig. 176.

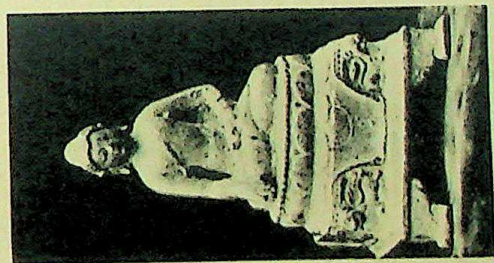


Fig. 177.



Fig. 178.

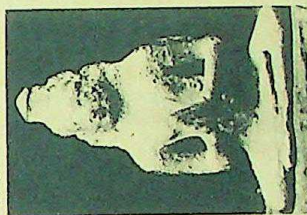


Fig. 180.



Fig. 179.



Fig. 181.











PLATE XXVIII

- FIGS. 182, 183. Jambhala (Kuvera). Front and back views. Author's Collection.  $\times \frac{9}{10}$   
FIG. 184. Pattinī. Nevill Collection, British Museum.  $\times \frac{1}{2}$   
FIG. 185. Vajrapāṇi. Author's Collection.  $\times \frac{2}{5}$   
FIG. 186. Gaṇeṣa. Nevill Collection, British Museum.  
FIG. 187. Lion. Author's Collection.  $\times 1$   
FIG. 188. Bird-cage hook. Author's Collection.  $\times \frac{5}{6}$   
FIG. 189. Dāgaba (position unknown).



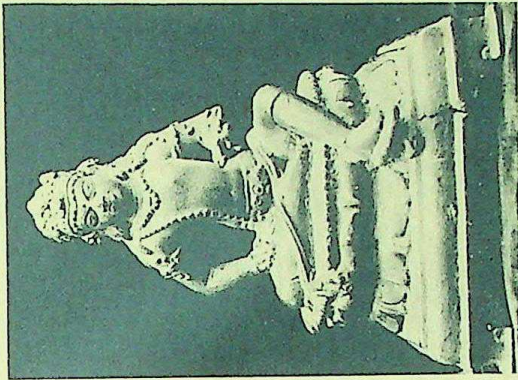


Fig. 185.

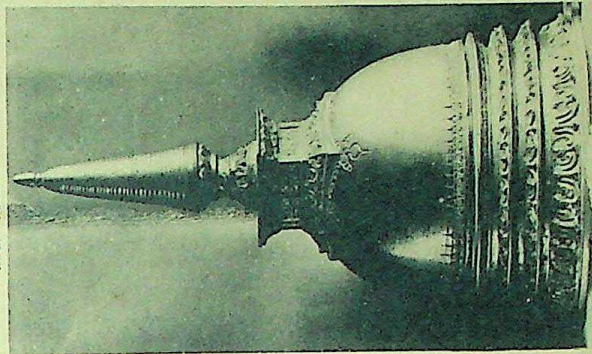


Fig. 189.

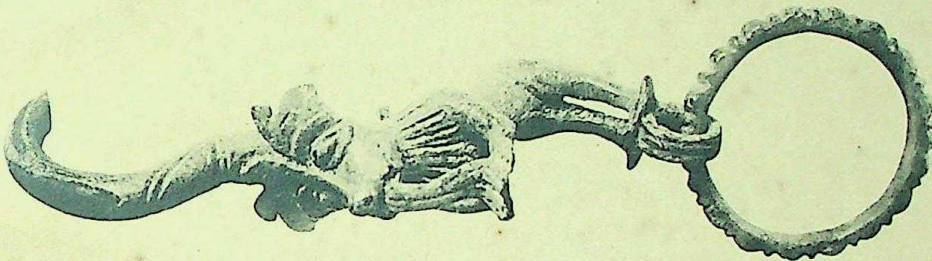


Fig. 188.

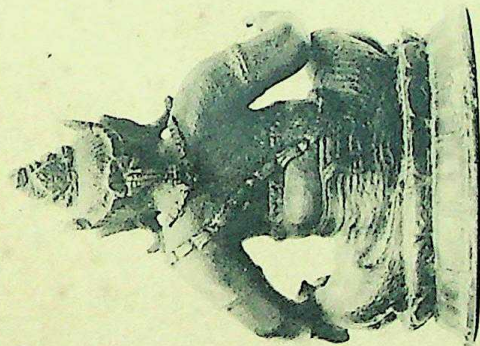


Fig. 183.

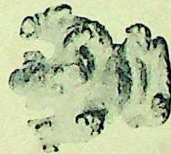


Fig. 186.

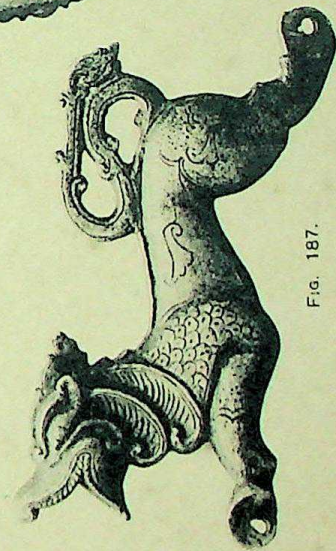


Fig. 187.

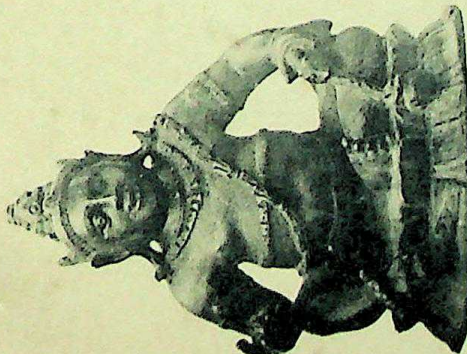


Fig. 182.

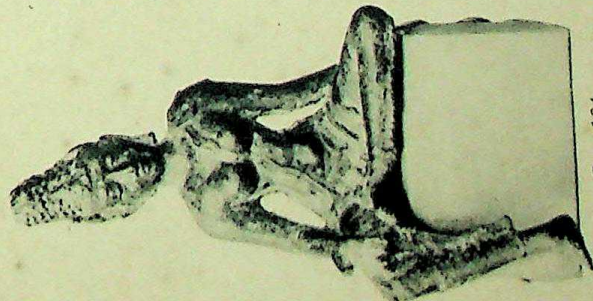


Fig. 184.



















